WENDELL HALL'S "UKE-SONGS"

for UKULELE, TIPLE, TAROPATCH, BANJO UKULELE and THE PIANO

Edited by F. HENRI KLICKMANN

WITH A PREFACE BY
MAY SINGHI-BREEN
AND A BIOGRAPHY OF THE COMPOSER

Wendell Hall
Famous Radio and Victor Record Artist
Composer of "It Ain't Gonna Rain No Mo," "Mellow Moon," "It Looks Like Rain" etc

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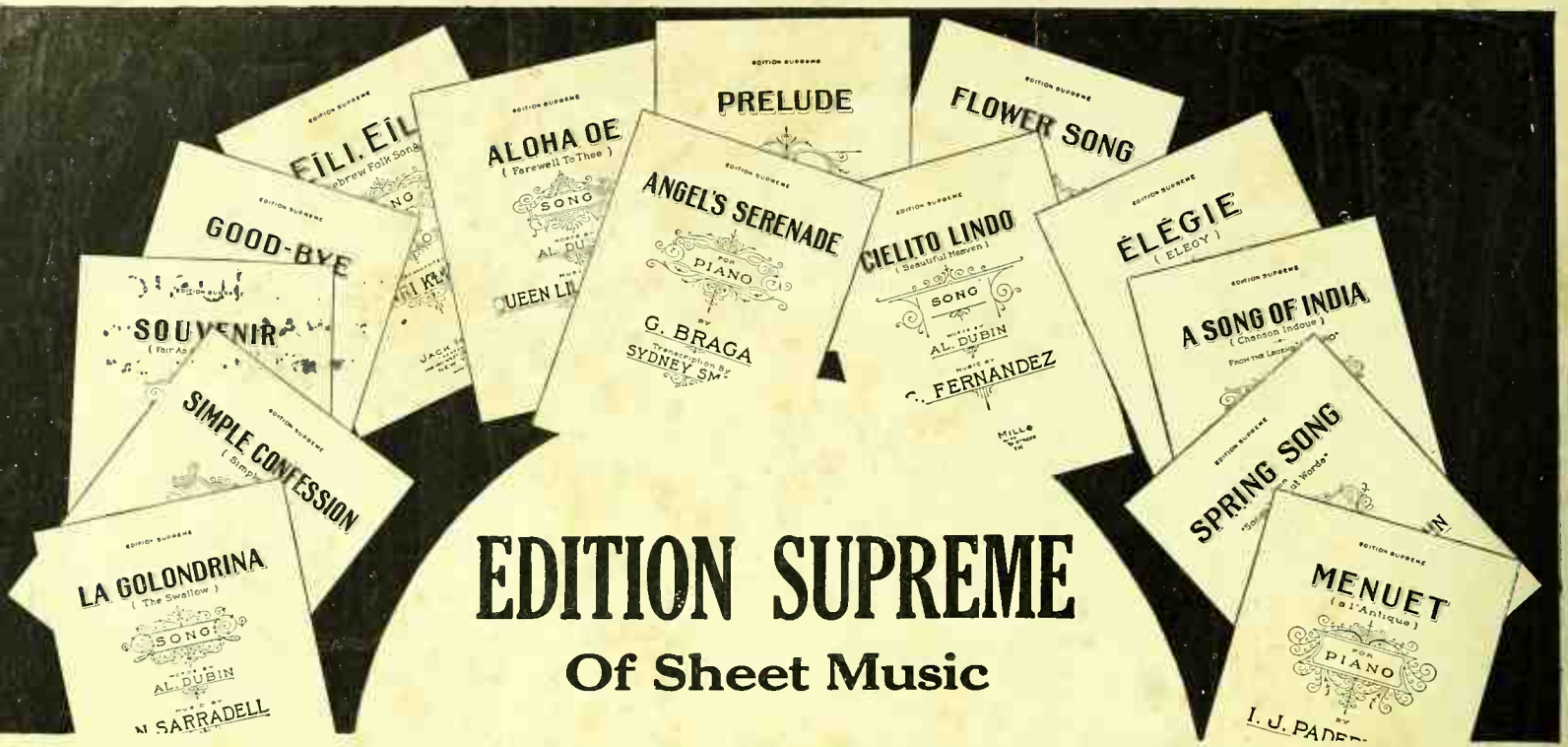
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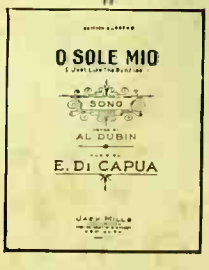
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FOR

UKULELE, TIPLE, TAROPATCH, BANJO-UKULELE

and

THE PIANO

Entire Contents Edited by F. HENRI KLICKMANN

With a Preface by MAY SINGHI BREEN

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BIOGRAPHY OF WENDELL HALL

Wendell Hall, one of the most picturesque and popular characters in contemporaneous music circles, started growing red hair in St. George, Kansas, which fortunate community gave him to the world on August 23rd, 1896. From early youth he evidenced much interest in matters musical, and displayed a prodigious aptitude toward the art of making melody.

A winning personality, coupled with an inherent gift of entertaining, made him a desirable part of every local function, and, as early as 1914, Wendell Hall started carving for himself an important niche in Chicago's hall of musical fame. In those days his specialty was quartette work, although much of his vocal training he has often attributed to the extensive church solo and choir engagements which he always had on hand. A penchant for continued study, however, soon found him mastering such instruments as the clarinet, saxophone and trombone. Soon followed a long vaudeville tour, on which his itinerary took him from the Atlantic to the Pacific, and all through Canada, billed as "The Singing Xylophonist." Three years in the "wide open spaces" were succeeded by a long period as featured xylophonist and slide-whistle soloist with the country's leading dance orchestras, during which time Mr. Hall did considerable record work with Isham Jones and other noted American orchestral impressarios.

"Then," as the poets dramatically put it, "came the war!" Mr. Hall, like millions of other Americans, at once joined the fracas, and proceeded to spend a couple of active years blowing the bugle for his buddies in the A. E. F.

On his return, the "red-headed music maker," as he has been affectionately termed by a legion of rabid "fans," devoted much of his time to the composition of popular songs, in the approved fashion of the day. In rapid succession his facile pen produced such musical successes as "Underneath the Mellow Moon," "It Ain't Gonna Rain No Mo'," "Red-Headed Music Maker," etc., etc.

But it is as a radio artist and Victor Record star that Mr. Hall is best known, and his aerial entertainment has made him virtually a national figure. At the outset of the craze for "tuning in," he at once recognized the far-reaching possibilities of this new and revolutionary form of amusement, and so he temporarily dropped all conflicting interests and devoted himself wholly toward broadcasting. His fame was immediate and universal. Only recently, the beloved "minstrel" completed a concert tour which embraced performances at over fifty important stations—the first tour of its kind in radio history. His songs, funny stories and ukulele playing have endeared him to half of the country's population.

Mr. Hall's Victor records enjoy phenomenal sales, and he is under a long-term exclusive contract with the Victor organization. His home radio station, KYW, in Chicago, considers him the biggest entertaining "card" in the radio field today, and stations all over the country heartily attest to this belief.

In this book, Mr. Hall has attempted for the first time to assemble, in regular folio form, those of his compositions that he regards as his master-works. Only after insistent requests from "fans" all over the country was it prepared, and it can truly be said to contain the cream of his life's efforts. The songs herein are arranged for ukulele, tiple, taropatch, banjo-ukulele and the piano, and thus afford many of his admirers an opportunity to learn and play these musical gems.

Other recent compositions by Wendell Hall, now available in sheet music form and for your phonograph, are "It Looks Like Rain," "Brother, You've Got Me Wrong" and "Light-house Blues."

PREFACE

PROBABLY no instrument has so completely captivated public fancy in the past decade as has the much-maligned although highly popular ukulele, which has gained hundreds of thousands of devotees in its comparatively short period of existence.

Strictly American, in that it offers the "easiest way out" to the would-be virtuoso who is too busy, or indolent to plunge into the maze of long and tedious study, the ukulele can be classified as an illegitimate offspring of the genus guitar, or mandolin. Then, too, the relatively low price at which it can be purchased is a factor, as is the fact that it lends itself especially well to home parties, hikes, automobile picnics, camp-fire fests, amateur entertainments, etc.

It can be said that the lowly ukulele has bridged a wide gap; it has enabled those without the pecuniary means to study to easily master a method of musical interpretation that, though not particularly stimulating or artistic, is at least soul-satisfying to some degree. "If you can carry a tune, you can play a ukulele," has been truthfully said, and who can say but that the "uke," as it is affectionately termed, will not really be a boon to many whose æsthetic sense has been stifled because of a deficiency in the exchequer?

Many a fire-side has been made cheerier; many a gathering has been successful, socially, because of a ukulele. Unassuming and modest, it reposes in its shabby bag ready at all times to contribute to the levity and happiness of the occasion. Though Bach and Beethoven would have ridiculed it, friend "uke" has been a mighty big factor in the entertainment of this generation.

Of the modern school of ukulelists, probably the most celebrated is Wendell Hall, who has entertained millions via the radio, and whose versatility and personality have endeared him to "listeners-in" from Maine to California. I unhesitatingly pronounce him one of the greatest living exponents of the ukulele; certainly he has done more to exalt this instrument and popularize it than anyone else. In this book he makes an important contribution to contemporary American ukulele music, and many a party will be brightened because of it. The writer feels that every ukulele player should learn these songs, and endorses them heartily for that purpose. She, herself, has received many letters praising her use of them in extensive radio work throughout the country, and has found them unexcelled for teaching purposes.

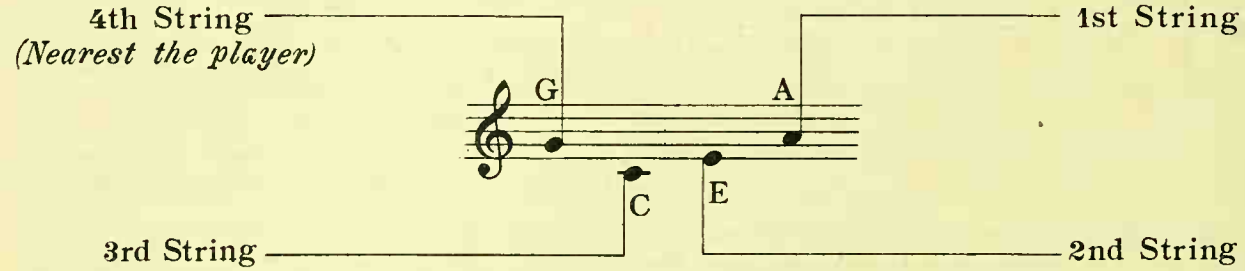
—MAY SINGHI BREEN

GENERAL INSTRUCTIONS

IN arranging the songs in this folio for the ukulele, the simple diagram method has been employed. This system of notation has proven to be the most satisfactory as it enables the player to execute readily at sight.

The most suitable keys for the ukulele have been selected wherever possible. In a few of the songs, where the "uke" chords are not in the same key as the Piano accompaniment, the use of the capo d'astro (commonly called capo) is advised. The "capo" is a small appliance adjusted to the fingerboard over any fret thereby changing the pitch of the instrument. Directions for adjusting the "capo" are given at the beginning of each song where transposition is necessary.

The vertical lines in the diagram represent the four strings of the ukulele which are tuned as follows:



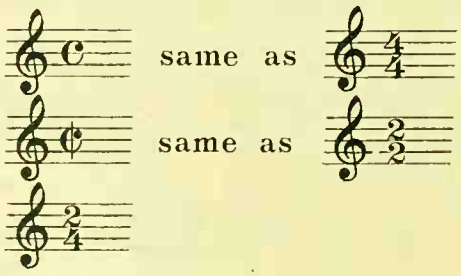
The horizontal lines in the diagram represent the frets.

The black dots in the diagram indicate where the fingers of the left hand are to be placed.

Strum with the index finger of the right hand, using the nail for the down-stroke and the fleshy part of the finger for the up-stroke.

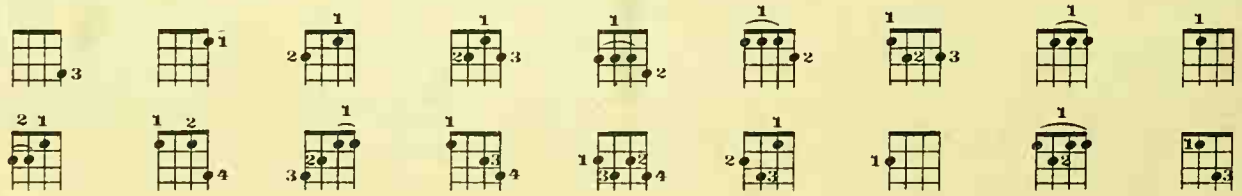
Retain each chord (always playing in tempo) until a new diagram appears.

In all songs with the following time signatures, strum four chords in each measure.



In waltz $(\frac{3}{4})$ songs strum three chords in each measure.

The following diagrams illustrate the most appropriate fingering that may be employed in the various chords throughout the book.

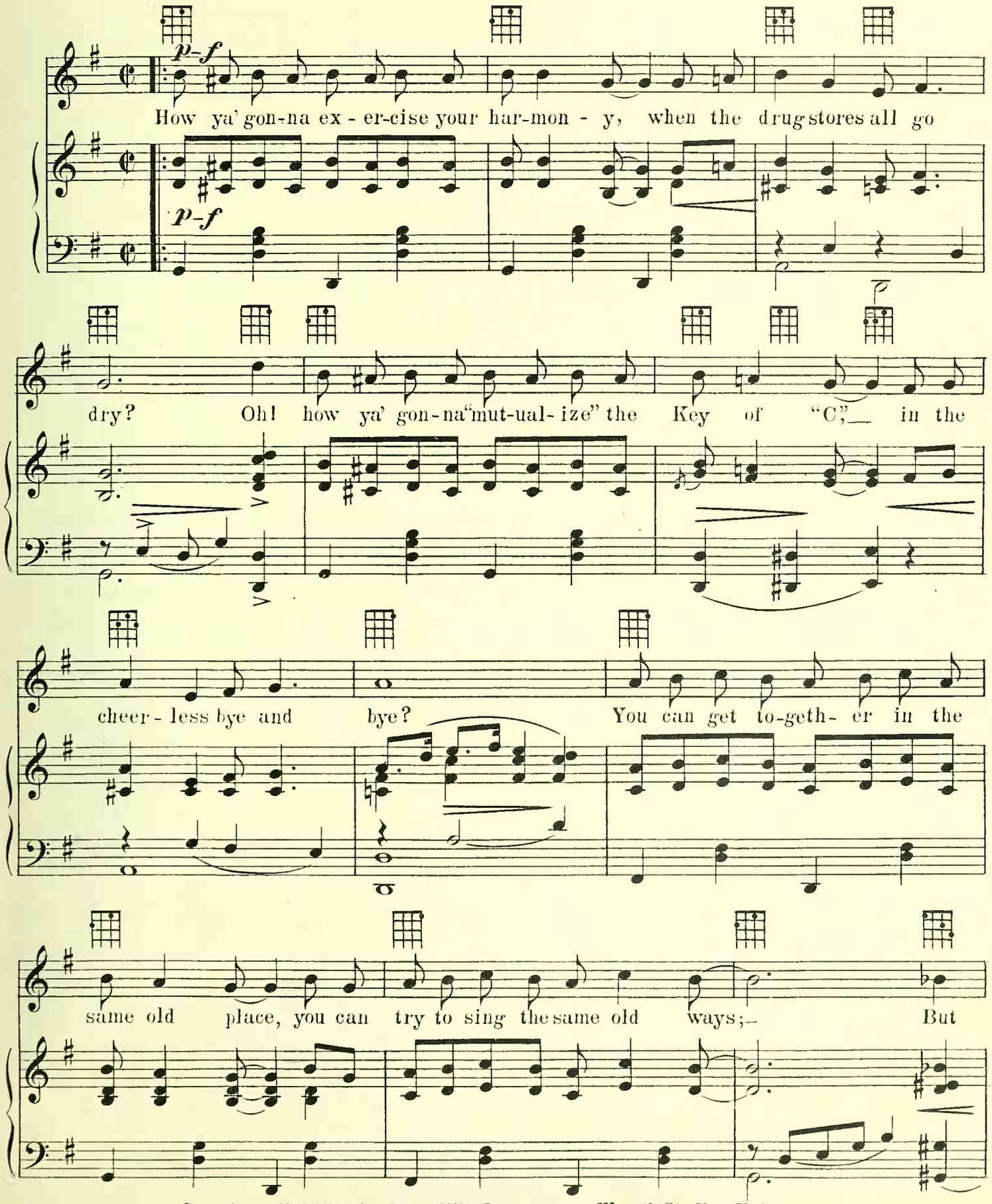


On the left hand, the index finger is number one and so on to the little finger which is number four. All the strings within the bracket ⌒ are to be held down with one finger.

F. HENRI KLICKMANN

How Ya' Gonna Sing A Little Harmony
When The Drug Stores All Go Dry?

Words and Music by
WENDELL HALL

Moderato

p-f
How ya' gon-na ex - er-cise your har-mon - y, when the drug stores all go
p-f
dry? Oh! how ya' gon-na "mut-ual-ize" the Key of "C"_ in the
cheer - less bye and bye? You can get to-geth- er in the
same old place, you can try to sing the same old ways;_ But

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you won't get those "broth - er - ly chords" you used to
("bar - ber - shop chords")

get in by - gone days. Oh! how ya' gon - na har-mon-ize those

"blue" re - frains, when you drink plain gin-ger - ale? Oh!

how ya' gon-na sym-path-ize on min-or strains, when the "kick's" gone from your pail?

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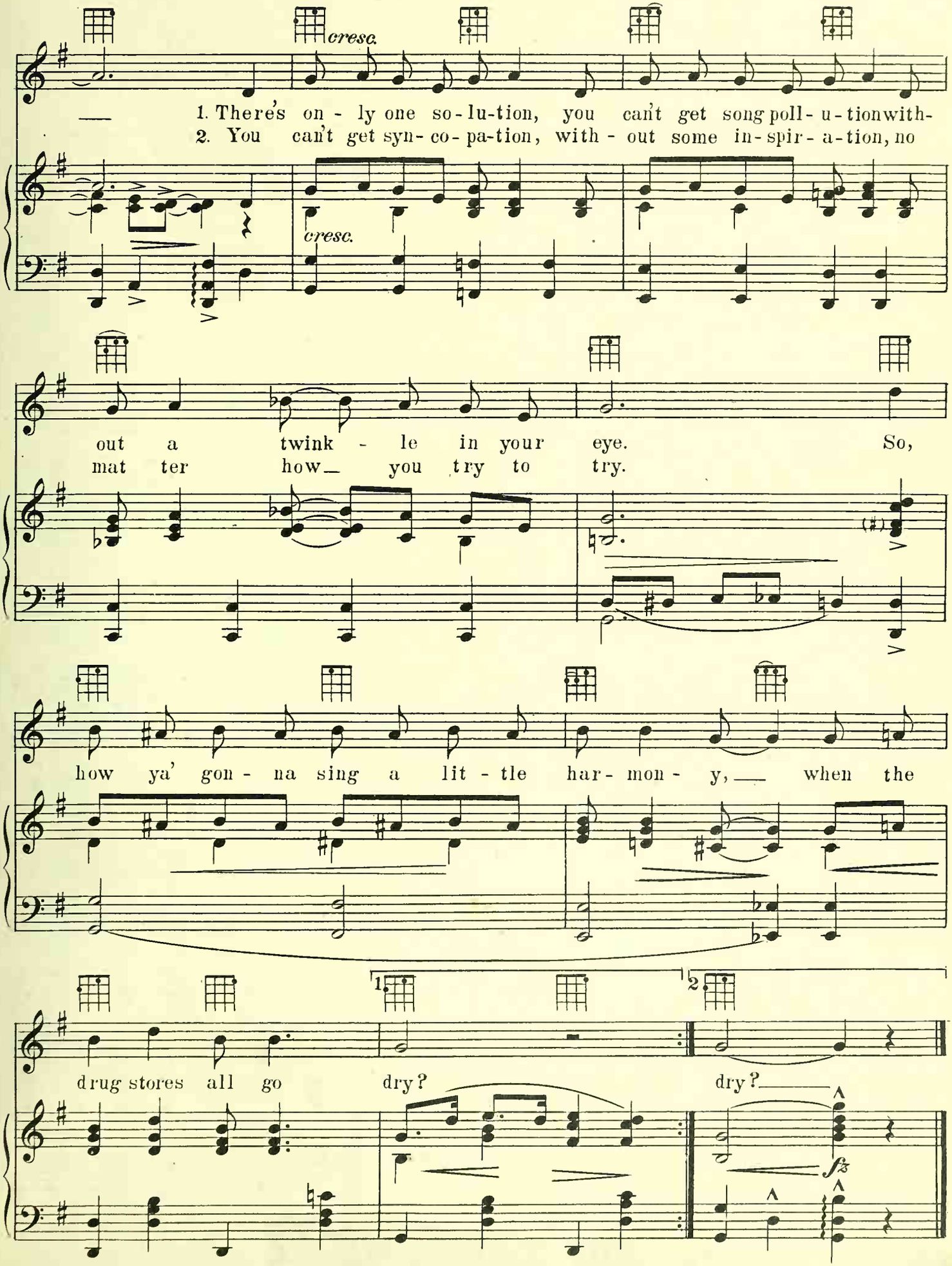
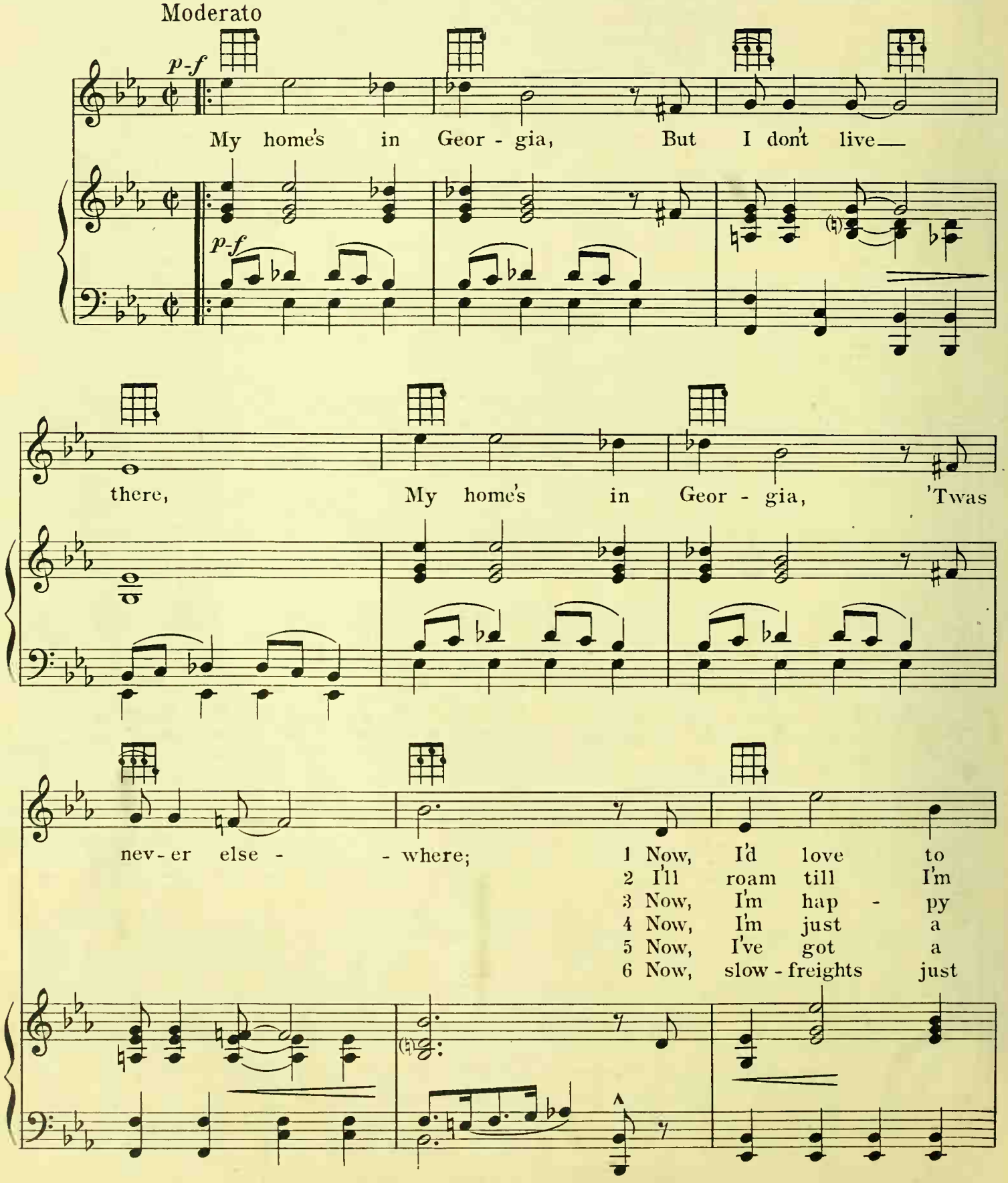

cresc.
1. There's on - ly one so - lu-tion, you can't get song poll- u - tionwith-
2. You can't get syn- co - pa-tion, with - out some in-spir- a-tion, no
cresc.
out a twink - le in your eye. So,
mat ter how_ you try to try.
how ya' gon - na sing a lit - tle har- mon - y,_ when the
1
2
drug stores all go dry? dry?
fz

Place "Uke Capo" on Third Fret

My Home's In Georgia

Words and Music by
WENDELL HALL

Moderato
p-f
My home's in Geor - gia, But I don't live
there, My home's in Geor - gia, 'Twas
nev - er else - - where;
1 Now, I'd love to
2 I'll roam till I'm
3 Now, I'm hap - py
4 Now, I'm just a
5 Now, I've got a
6 Now, slow - freights just

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live at home,— But I'm just a
old and stiff,— Now, big boy, I
roam - in' 'round,— For I'm just a
care - free kind,— There ain't noth - - in'
"wan - der - lust,"— My shoes love to
beck - on me,— My "dogs" itch 'way

roll - in' stone.— My home's in Geor - gia, But
don't mean "If!"—
go - in' hound.—
on my mind.—
kick up dust.—
past my knee.—

1 2

I don't live— there. there.—

f *fz*

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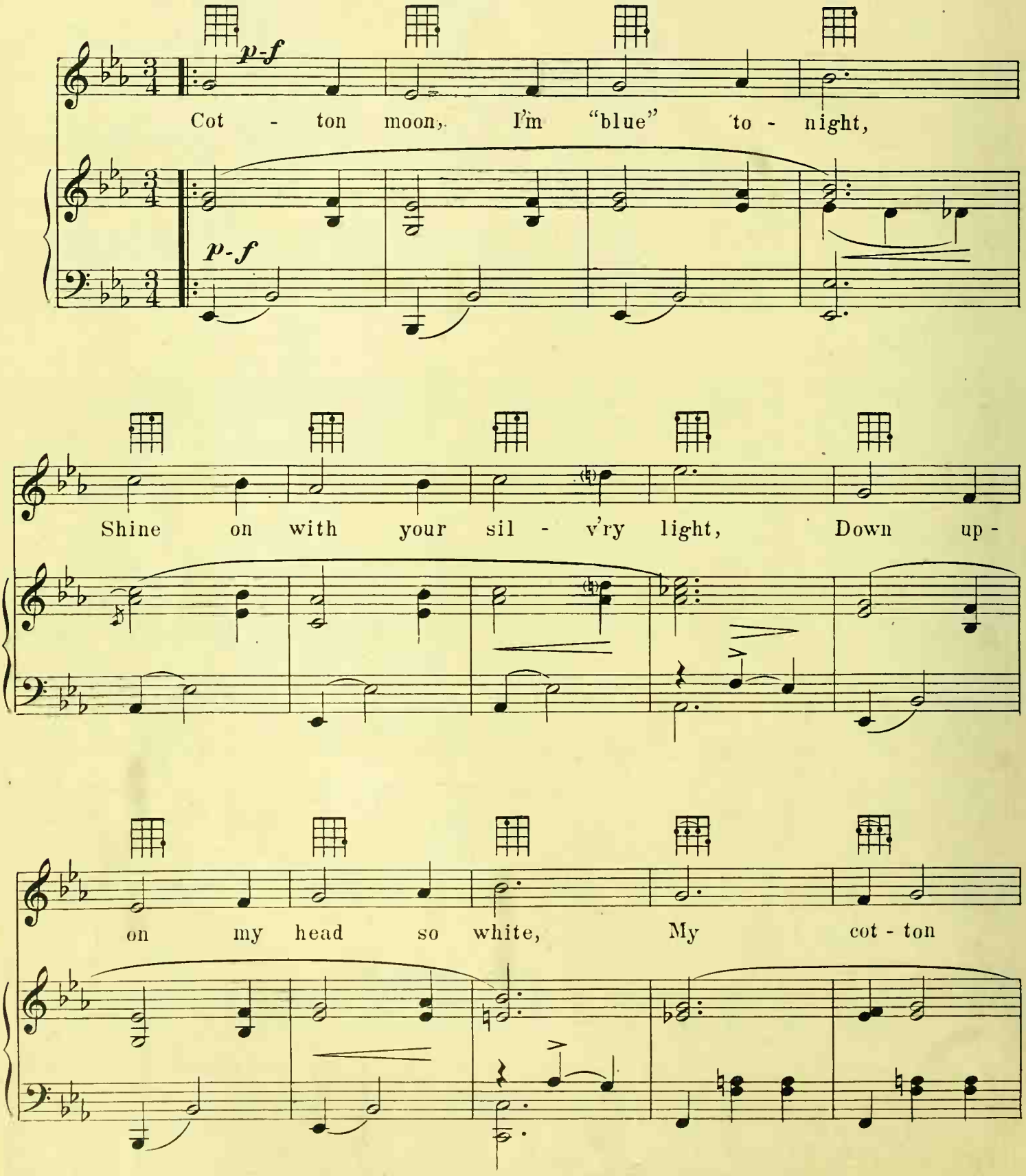
Cotton Moon

Words and Music by
WENDELL HALL

Valse Andante

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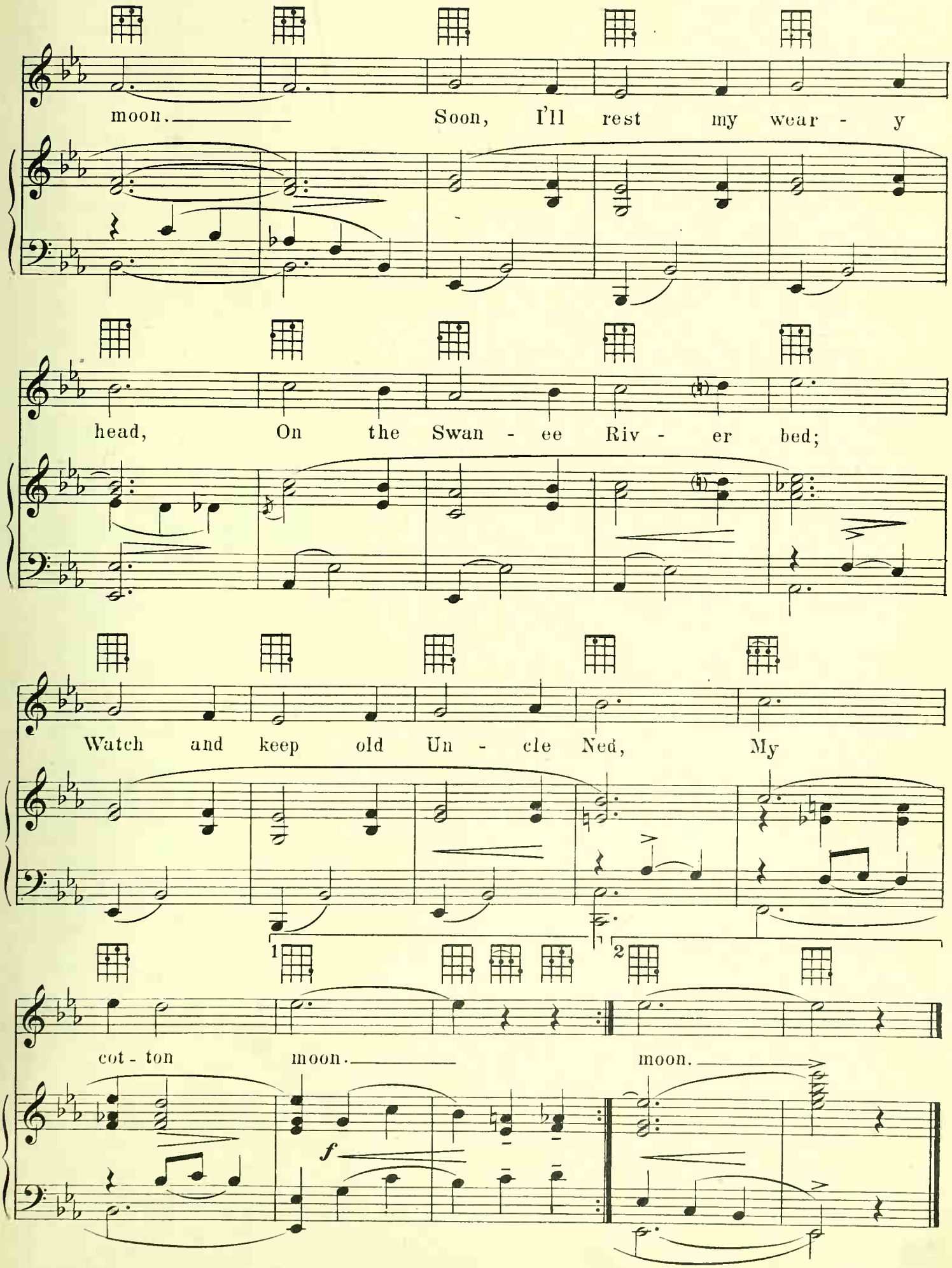
moon. Soon, I'll rest my wear - y
head, On the Swan - ee Riv - er bed;
Watch and keep old Un - cle Ned, My
1
2
cot - ton moon. moon.
f

Old Virginny
(That Dear Old Gal Of Mine)

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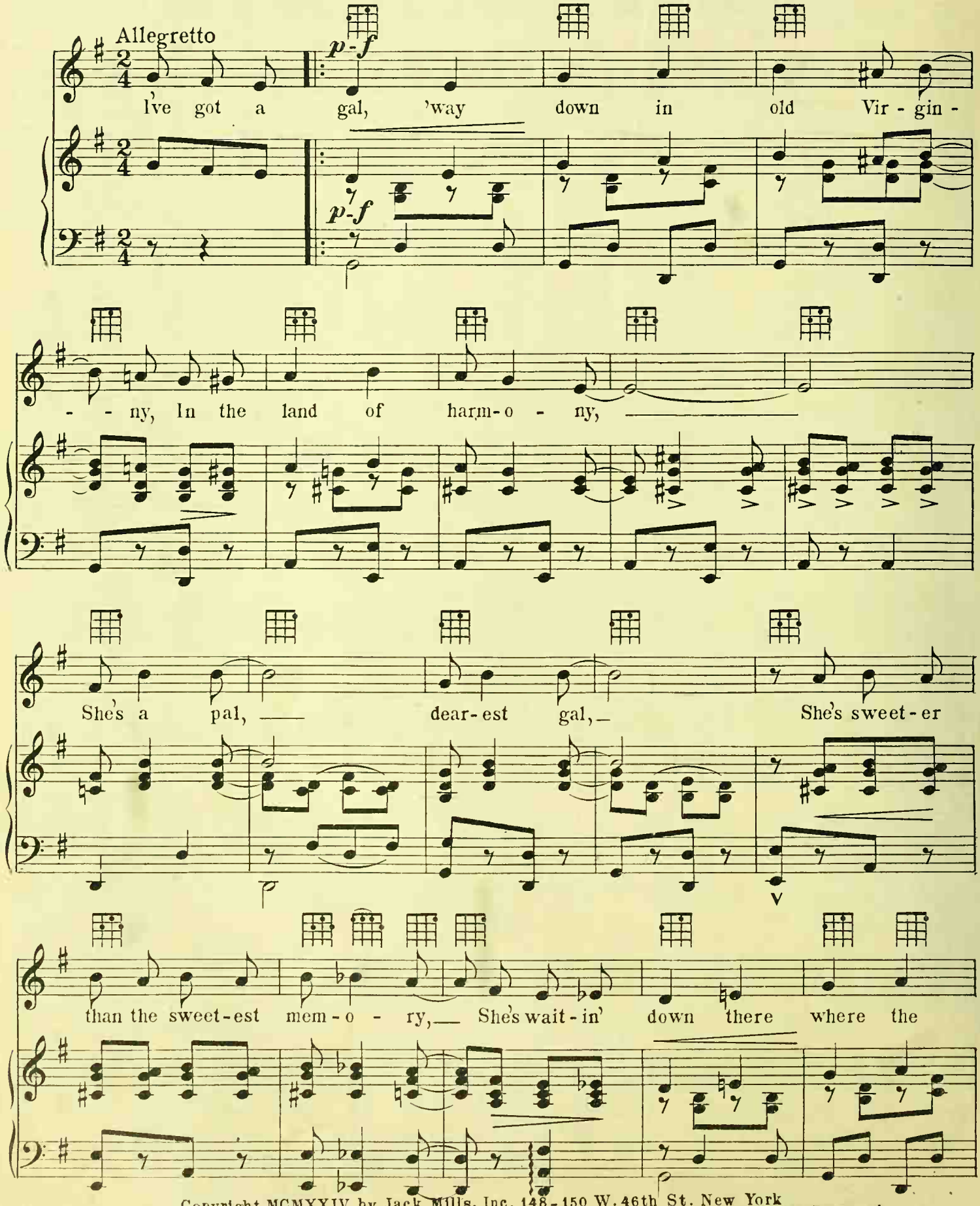
Allegretto
p-f
I've got a gal, 'way down in old Vir - gin -
p-f
- - ny, In the land of harm-o - ny,
She's a pal, — dear-est gal, — She's sweet-er
than the sweet-est mem-o - ry, — She's wait-in' down there where the

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bees are buzz - in' Round the hon - ey - suck-le vine;

(slowly) a tempo

— Oh, car - ry me back to old Vir - gin - ny, To that

(slowly) a tempo

dear old gal of, dear old gal of, Dear old

1 2

gal of mine. I've got a mine.

f f f

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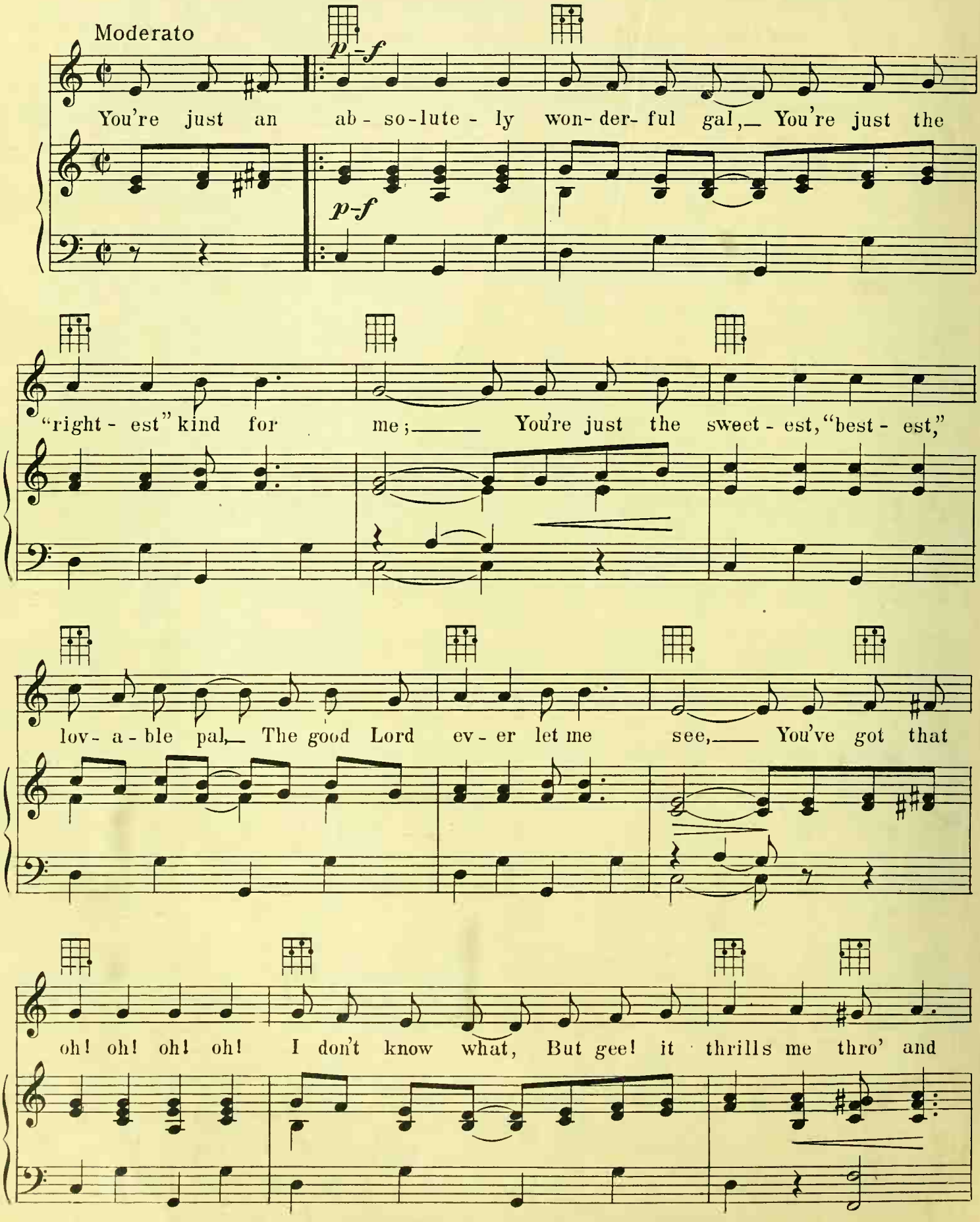
Moderato
p-f
You're just an ab-so-lute-ly won-der-ful gal,— You're just the
p-f
"right-est" kind for me;— You're just the sweet-est, "best-est,"
lov-a-ble pal,— The good Lord ev-er let me see,— You've got that
oh! oh! oh! oh! I don't know what, But gee! it thrills me thro' and

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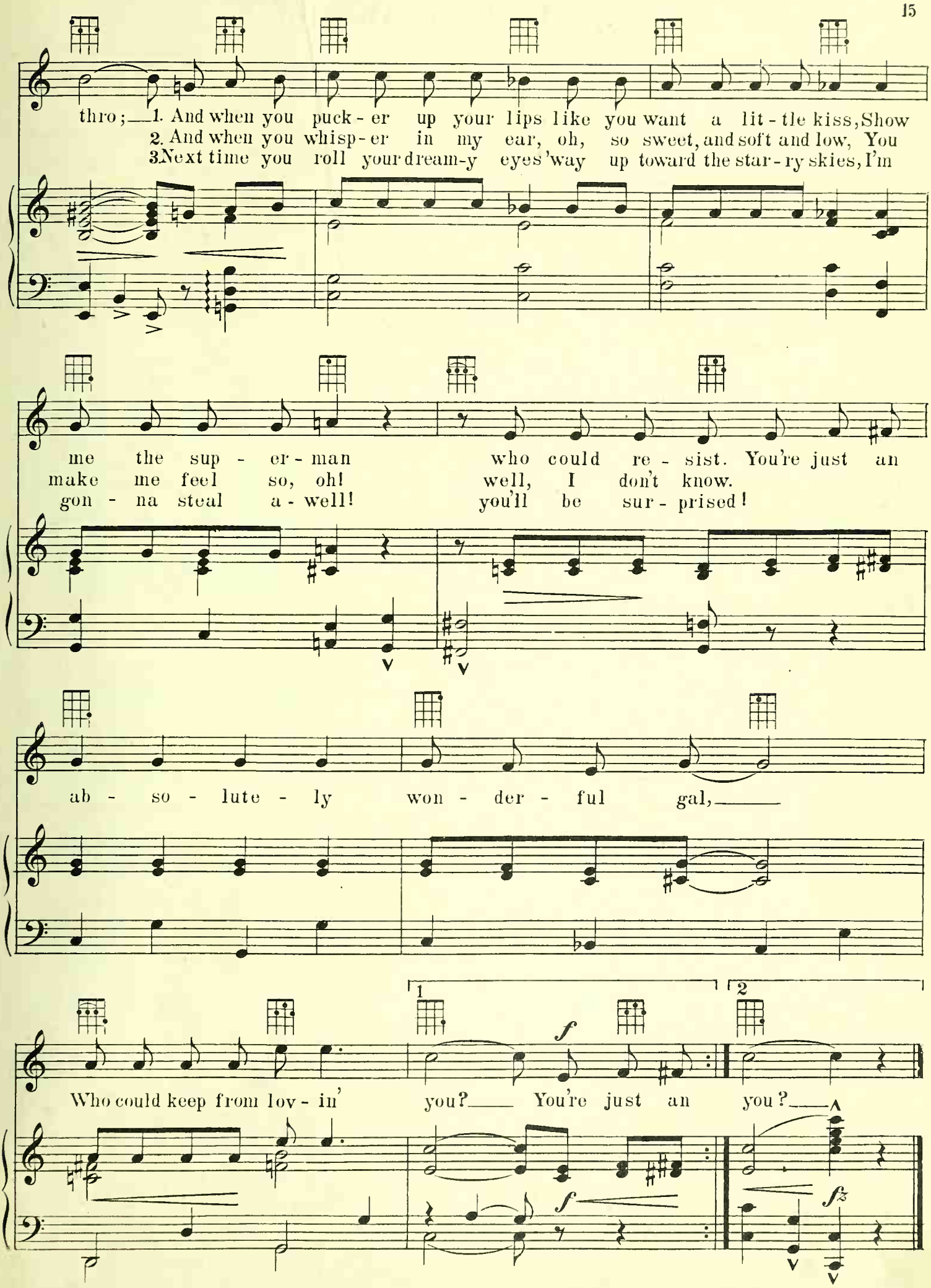
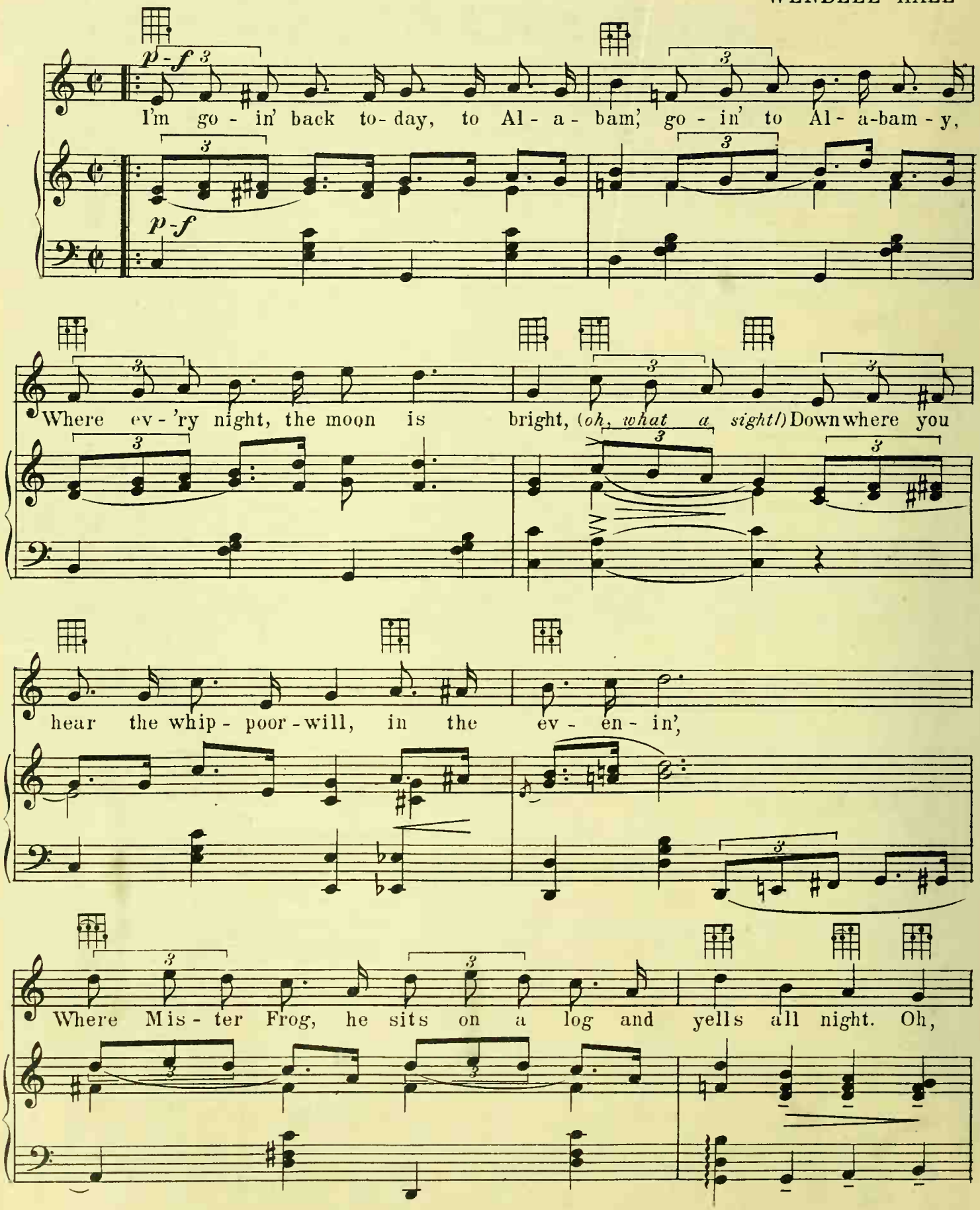

thro;— 1. And when you puck - er up your lips like you want a lit - tle kiss, Show
2. And when you whisp - er in my ear, oh, so sweet, and soft and low, You
3. Next time you roll your dream - y eyes 'way up toward the star - ry skies, I'm
me the sup - er - man who could re - sist. You're just an
make me feel so, oh! well, I don't know.
gon - na steal a - well! you'll be sur - prised!
ab - so - lute - ly won - der - ful gal,—
1
2
f
Who could keep from lov - in' you?— You're just an you?—
f
fz

I'm Goin' Back To Alabam'

Words and Music by
WENDELL HALL

Moderato

p - f
I'm go - in' back to-day, to Al - a - bam, go - in' to Al - a-bam - y,
p - f
Where ev - 'ry night, the moon is bright, (oh, what a sight!) Down where you
hear the whip - poor - will, in the ev - en - in',
Where Mis - ter Frog, he sits on a log and yells all night. Oh,

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I'm go - in' back to - day, to Al - a - bam', go - in' to Al - a - bam - y,

Back to the fields of cot - ton, cane and corn;

I wan - na be where mead-ow larks say, "Hel - lo, good morn-in'," to me. So

Im go - in' back to Al - a - bam'. Oh, bam'.

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It Don't Belong To You

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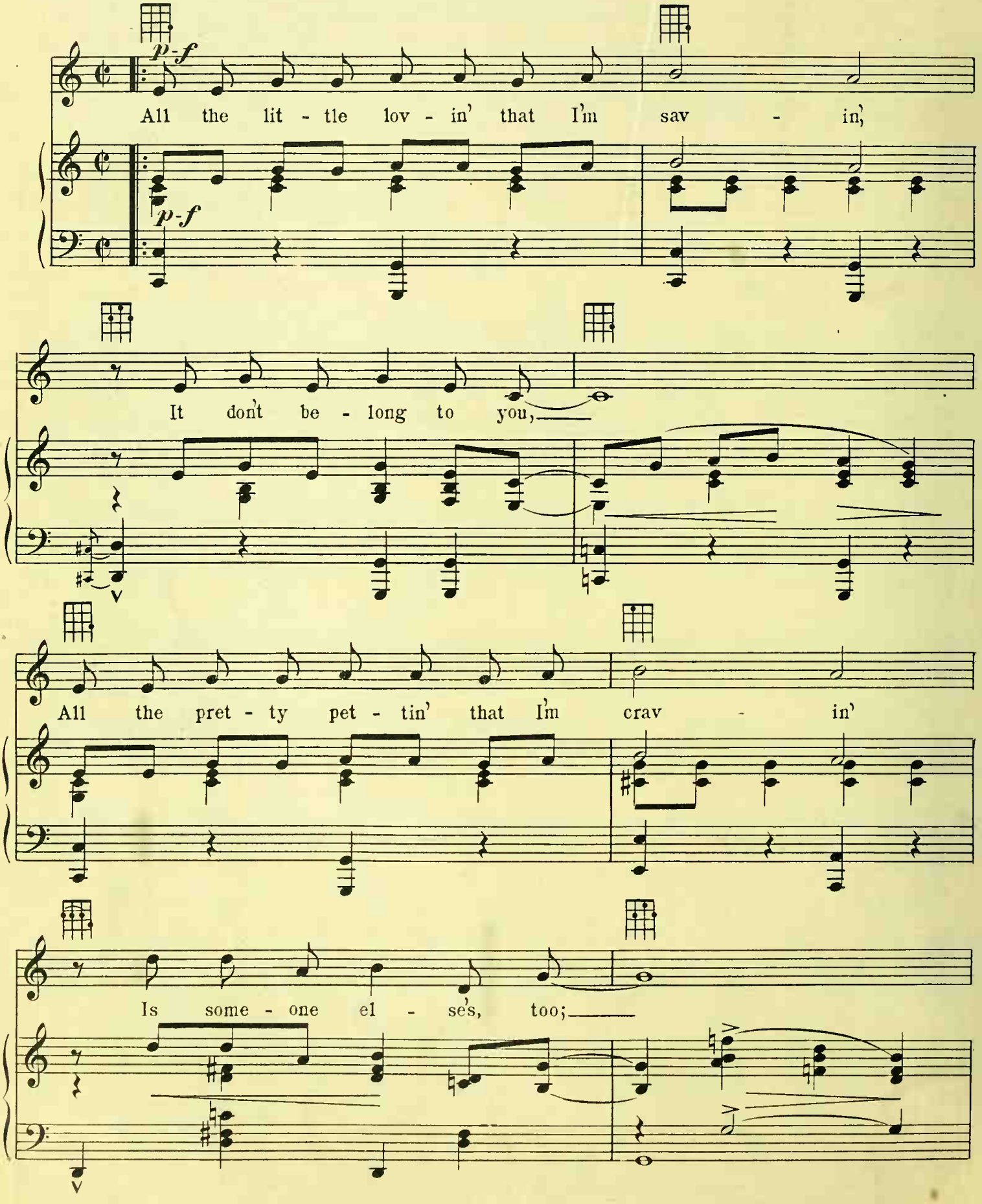
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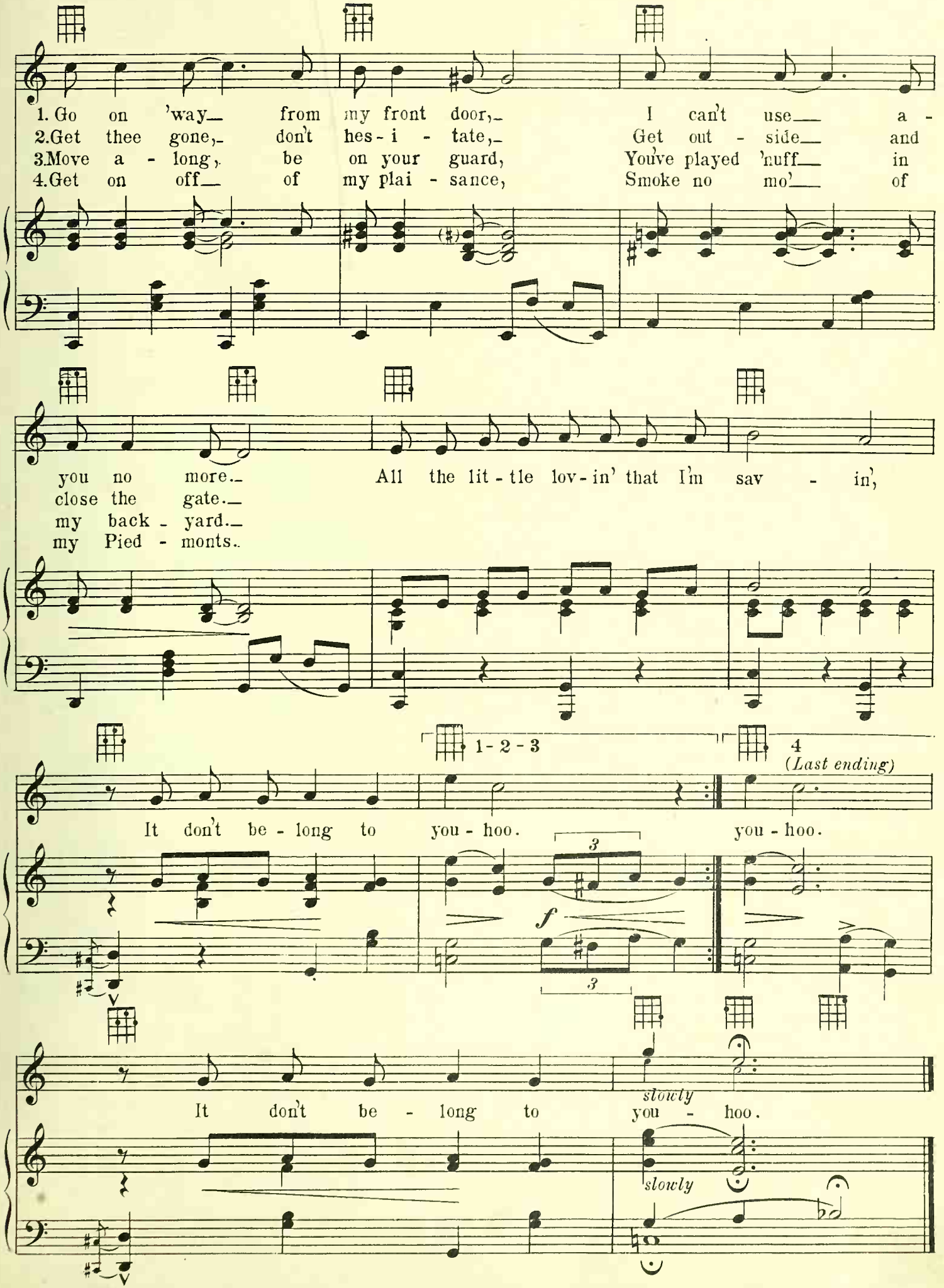
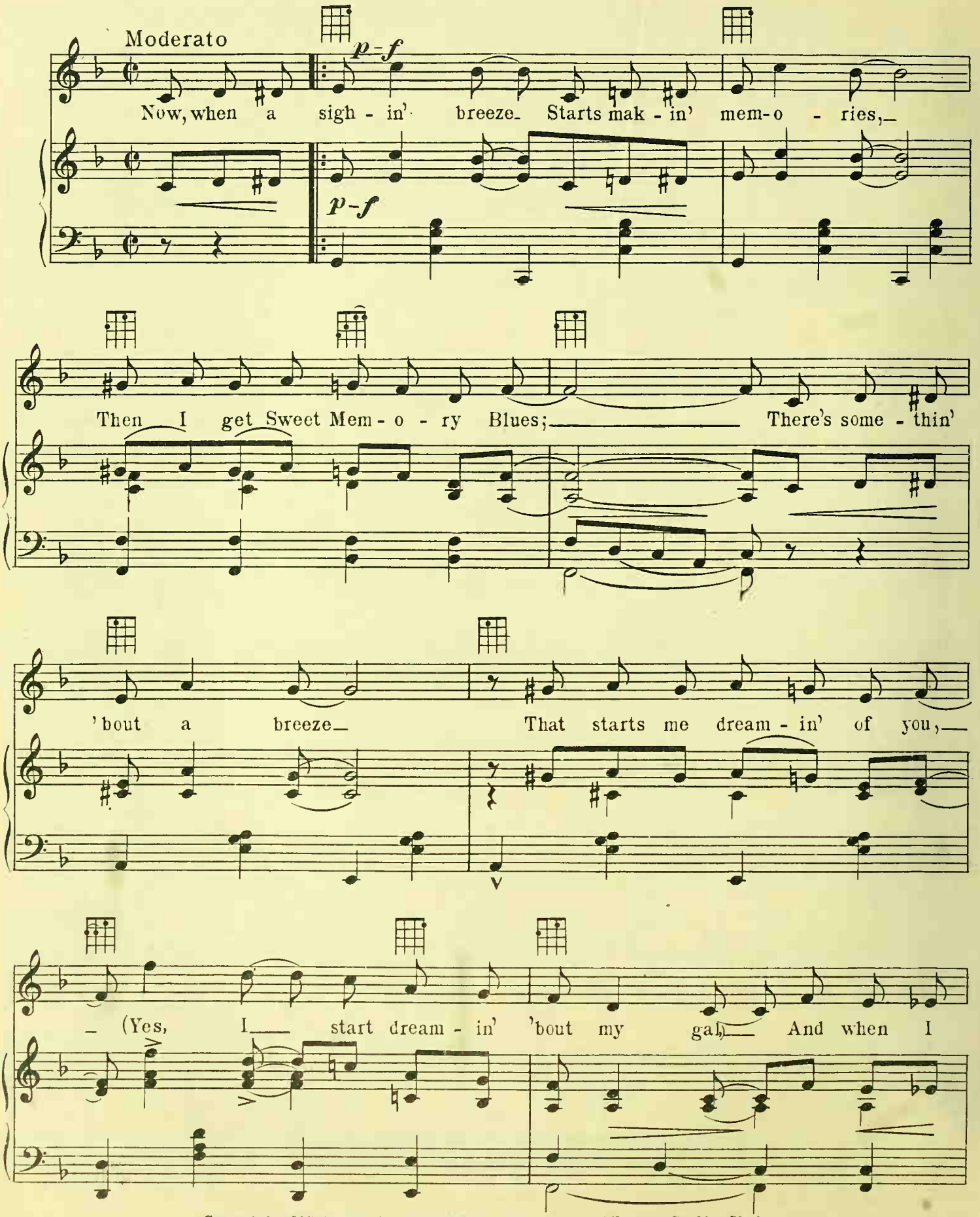

1. Go on 'way from my front door, I can't use a -
2. Get thee gone, don't hes - i - tate, Get out - side and
3. Move a - long, be on your guard, You've played 'nuff in
4. Get on off of my plai - sance, Smoke no mo' of
you no more. All the lit - tle lov - in' that I'm sav - in',
close the gate.
my back - yard.
my Pied - monts.
1 - 2 - 3
4
(Last ending)
It don't be - long to you - hoo. you - hoo.
3
f
3
It don't be - long to you - hoo.
slowly
slowly

Sweet Memory Blues

Words and Music by
WENDELL HALL

Moderato
p-f
Now, when a sigh - in' breeze Starts mak - in' mem-o - ries,
p-f
Then I get Sweet Mem - o - ry Blues; There's some - thin'
'bout a breeze That starts me dream - in' of you,
(Yes, I start dream - in' 'bout my gal, And when I

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dream I sigh,— I want to cry, I near - ly

die, oh, Lawd!— I don't know why, But when a

sigh - in' breeze— Starts mak - in' mem - o - ries,—

Then I get Sweet Mem-o - ry Blues.— Now, when a

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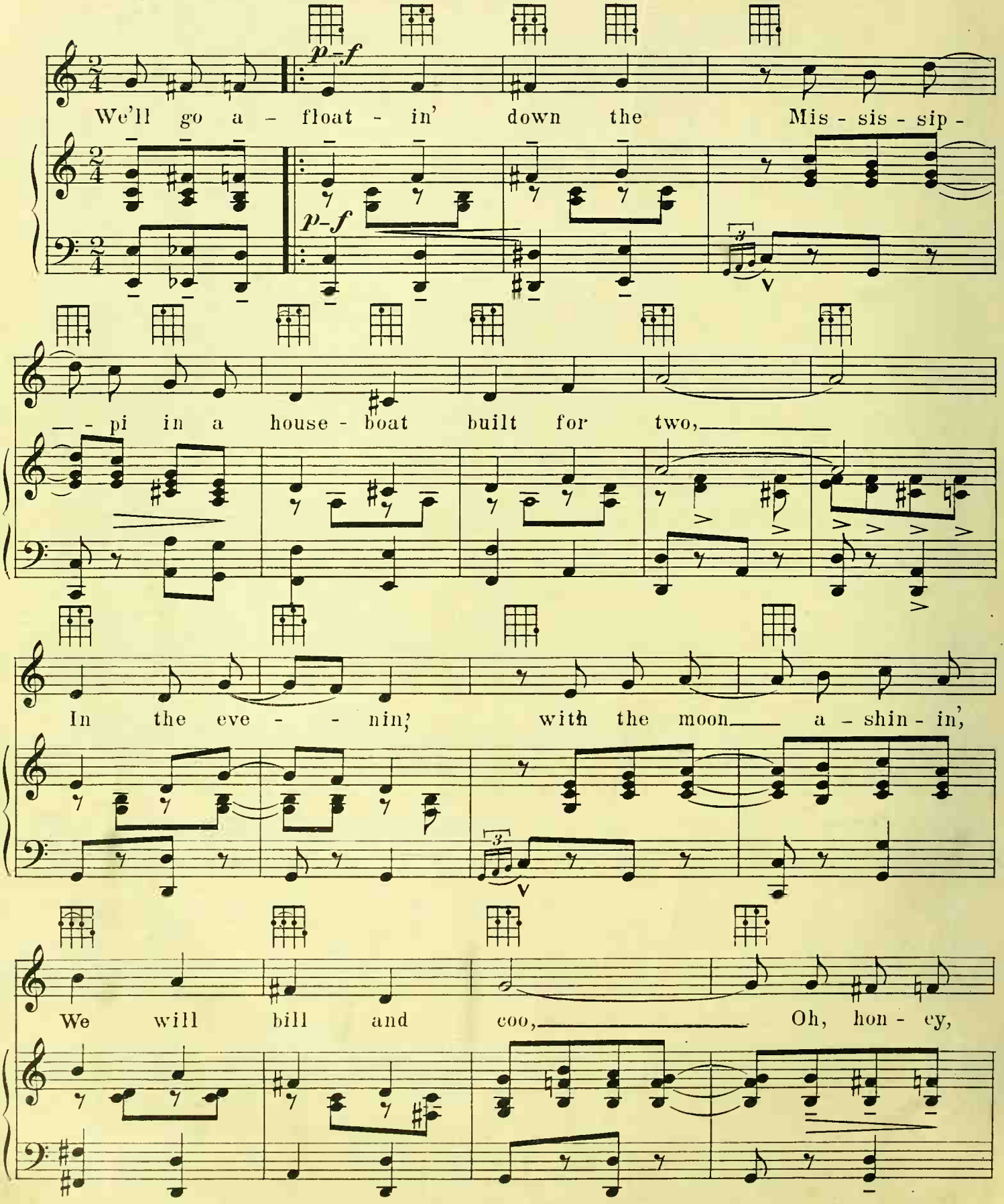
Floatin' Down The Mississippi

Words and Music by
WENDELL HALL

Allegro Moderato

p-f
We'll go a - float - in' down the Mis - sis - sip -
p-f
3
V
— pi in a house - boat built for two,
In the eve - - nin' with the moon a - shin - in',
3
V
We will bill and coo, Oh, hon - ey,

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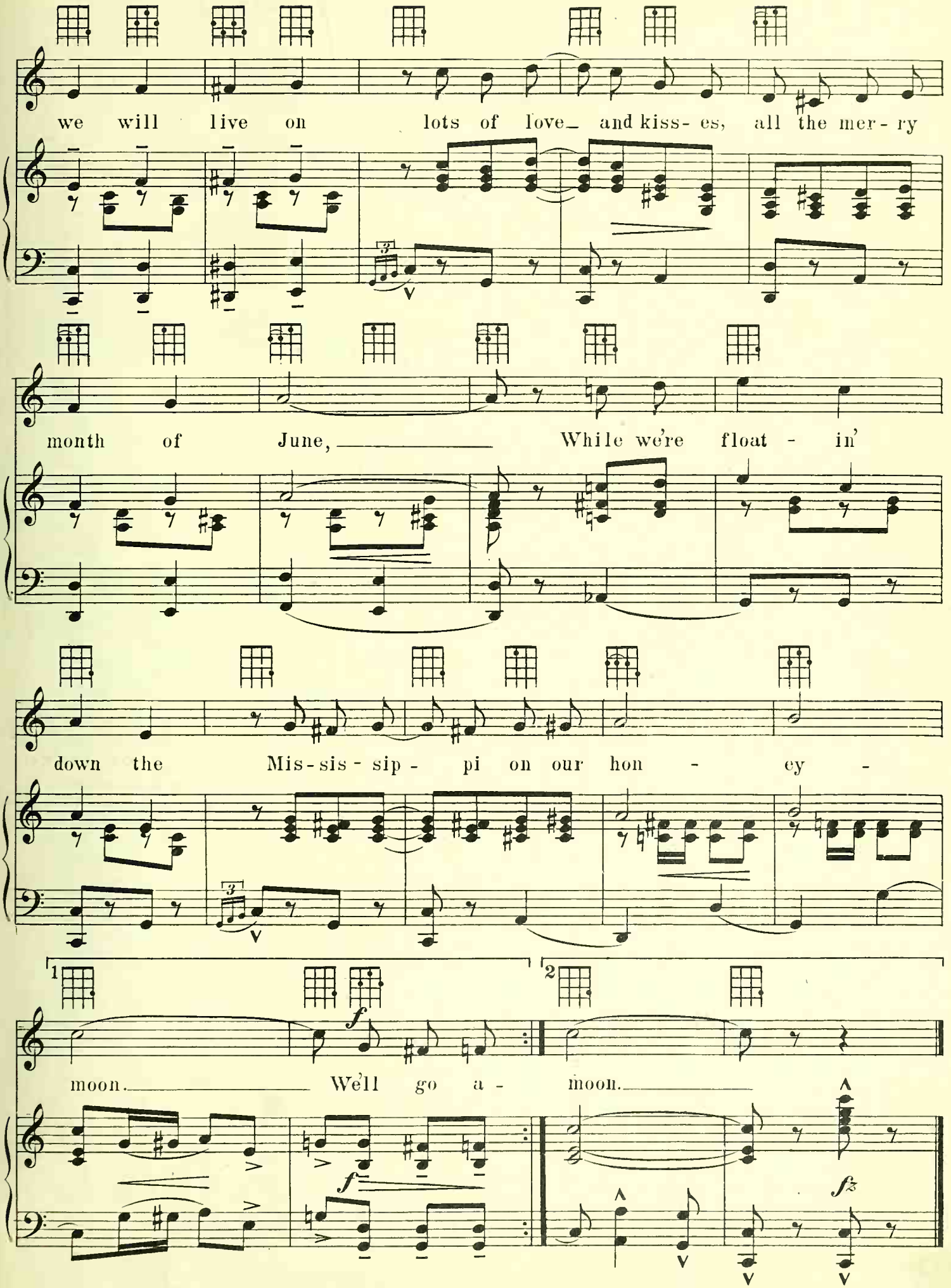
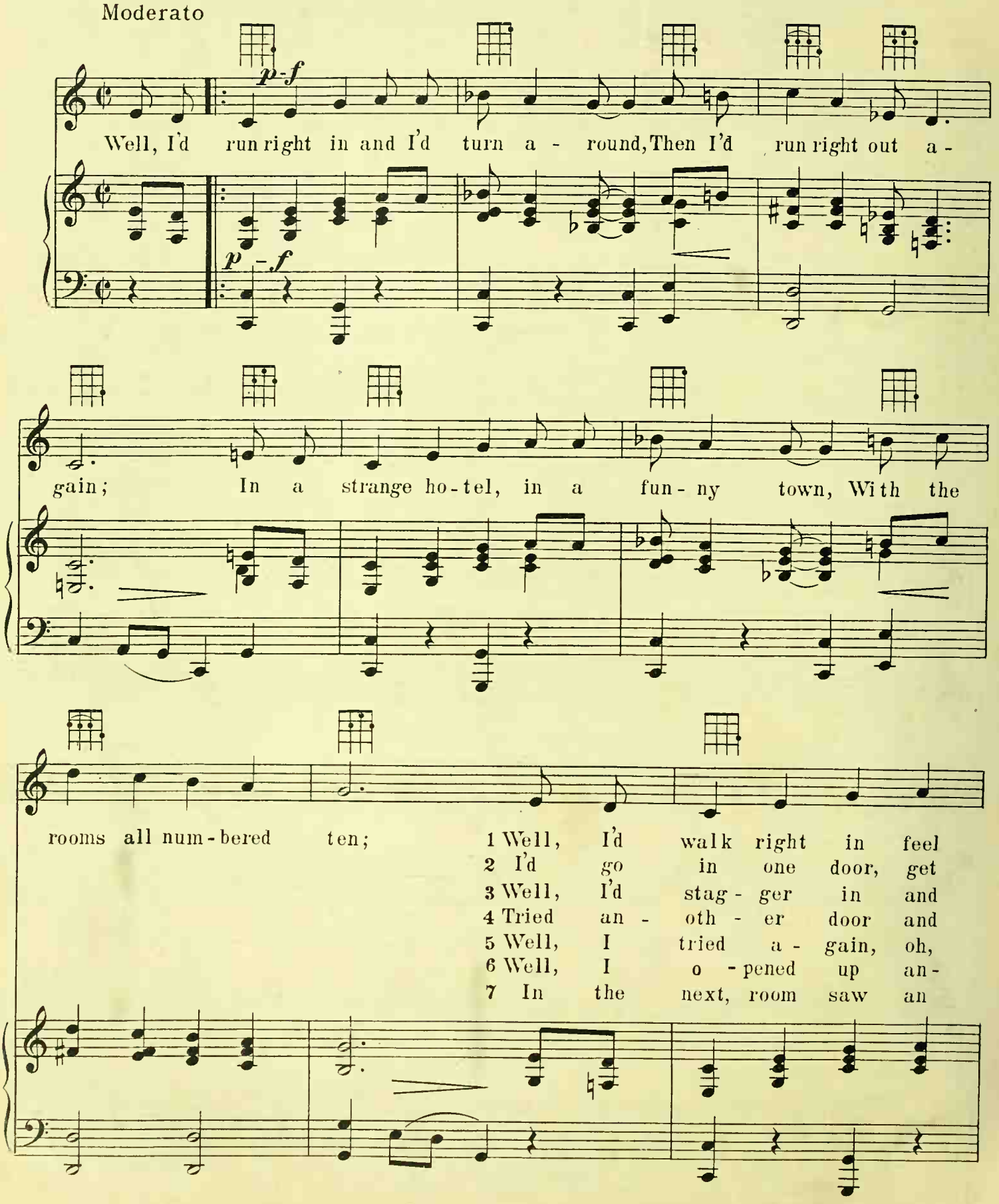

we will live on lots of love and kiss- es, all the mer- ry
month of June, While we're float - in'
down the Mis-sis - sip - pi on our hon - ey -
1
2
moon. We'll go a - moon.
f
f
fz

I'd Run Right In

Words and Music by
WENDELL HALL.

Moderato
p-f
Well, I'd run right in and I'd turn a - round, Then I'd run right out a -
gain; In a strange ho-tel, in a fun-ny town, With the
rooms all num-bered ten;
1 Well, I'd walk right in feel
2 I'd go in one door, get
3 Well, I'd stag-ger in and
4 Tried an - oth - er door and
5 Well, I tried a - gain, oh,
6 Well, I o - pened up an -
7 In the next, room saw an

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ill at ease, When I'd see a gal in her B. V. D's. Well, I'd
all con - fused, When I'd see four pair, yes, of ba - by shoes.
stop right short, See a "cock-eyed" gal with an emp - ty quart.
turned all red, Saw a ted - dy bear lay - in' on the bed.
what a scene! Saw a ba - by choke on a li - ma bean.
oth - er door; Hon - ey on the floor, hon - ey bees ga - lore.
aw - ful thing, Saw a la - dy stripped of her dia-mond ring.

run right in and I'd turn a - round, Then I'd

1 2

run right out a - gain. Well, I'd gain.

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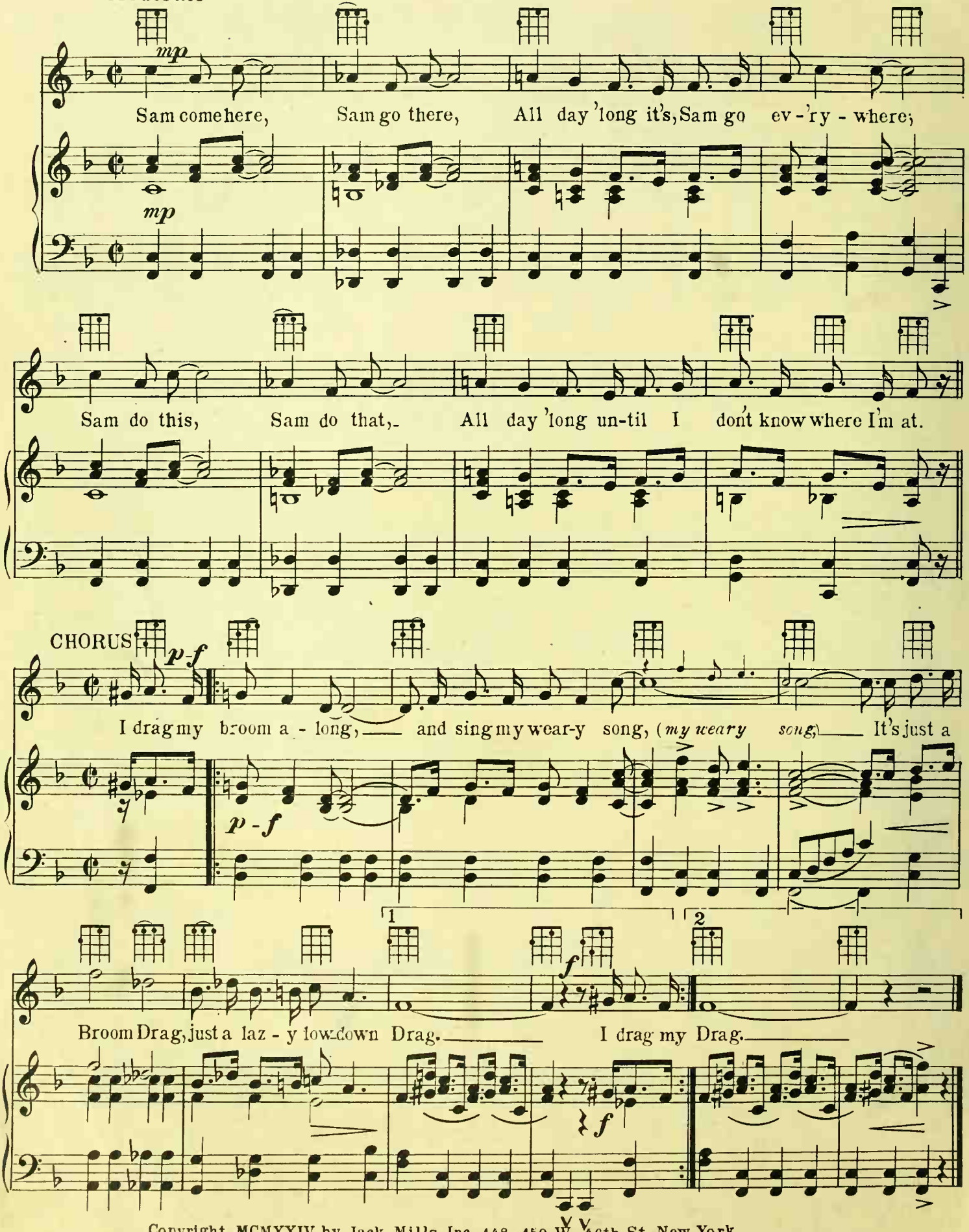
Broom Drag

Words and Music by
WENDELL HALL

Moderato

mp
Sam come here, Sam go there, All day 'long it's, Sam go ev-'ry-where;
mp
Sam do this, Sam do that,- All day 'long un-til I don't know where I'm at.
CHORUS
p-f
I drag my broom a-long, and sing my wear-y song, (my weary song,) It's just a
p-f
1
2
f
Broom Drag, just a laz-y low-down Drag. I drag my Drag.
f

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Sunshine Ev'ry Mornin',
Moonshine Ev'ry Night

Words and Music by
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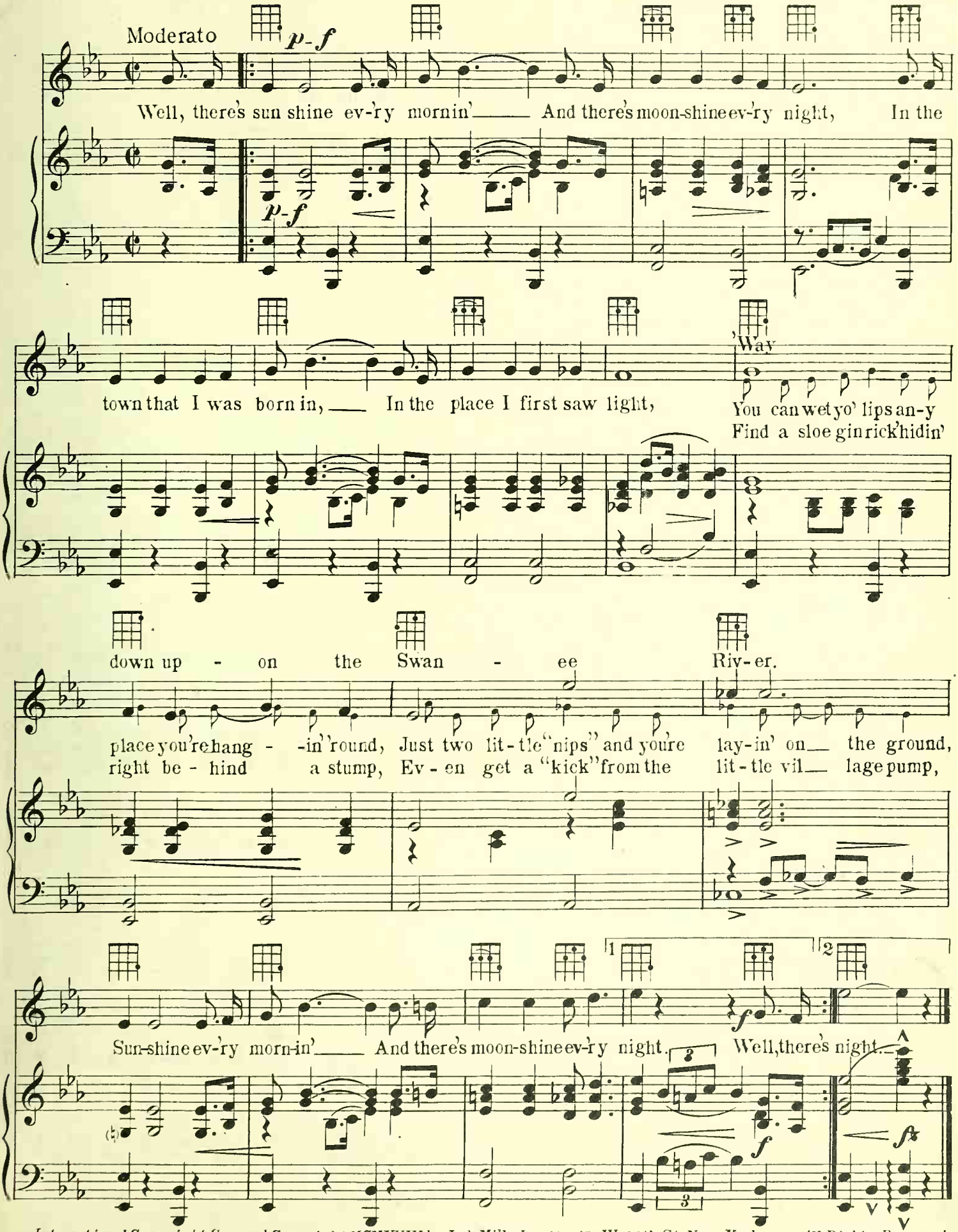
Moderato
p-f
Well, there's sun shine ev-'ry mornin'—— And there's moon-shine ev-'ry night, In the
town that I was born in,— In the place I first saw light,
'Way
You can wet yo' lips an-y
Find a sloe gin rick'hidin'
down up - on the Swan - ee Riv-er.
place you're hang - -in' 'round, Just two lit-tle "nips" and you're lay-in' on— the ground,
right be - hind a stump, Ev - en get a "kick" from the lit-tle vil— lage pump,
1
2
Sun-shine ev-'ry morn-in'—— And there's moon-shine ev-'ry night. Well, there's night.
f
ff

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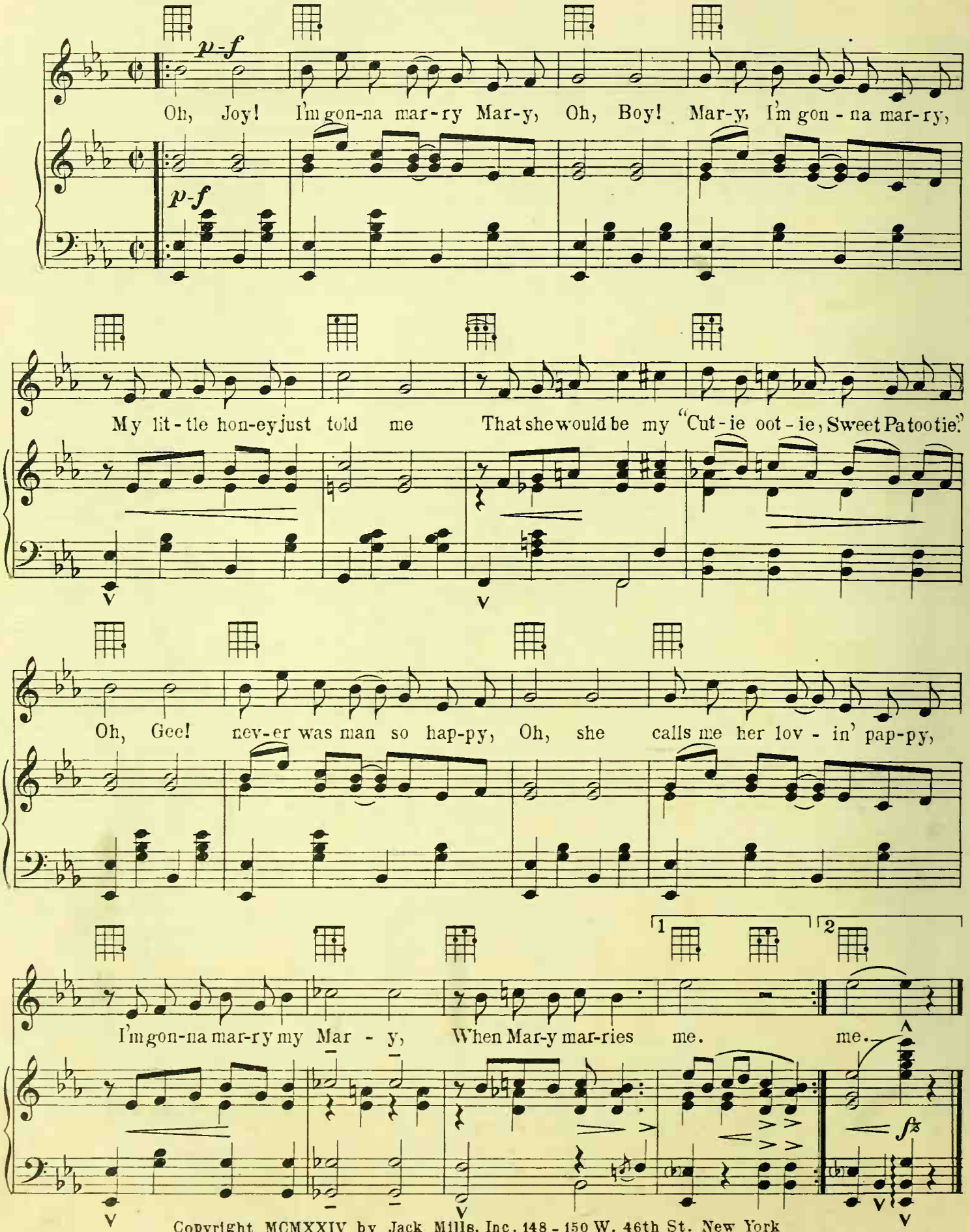
Place "Uke Capo" on Third Fret

I'm Gonna Marry Mary
When Mary Marries Me

Words and Music by
WENDELL HALL

Moderato

p-f
Oh, Joy! I'm gon-na mar-ry Mar-y, Oh, Boy! Mar-y, I'm gon - na mar-ry,
p-f
My lit - tle hon-ey just told me That she would be my "Cut - ie oot - ie, Sweet Patootie."
Oh, Gee! nev-er was man so hap-py, Oh, she calls me her lov - in' pap-py,
1
2
I'm gon-na mar-ry my Mar - y, When Mar-y mar-ries me. me.
fz

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Lou Of Louisian'

Words and Music by
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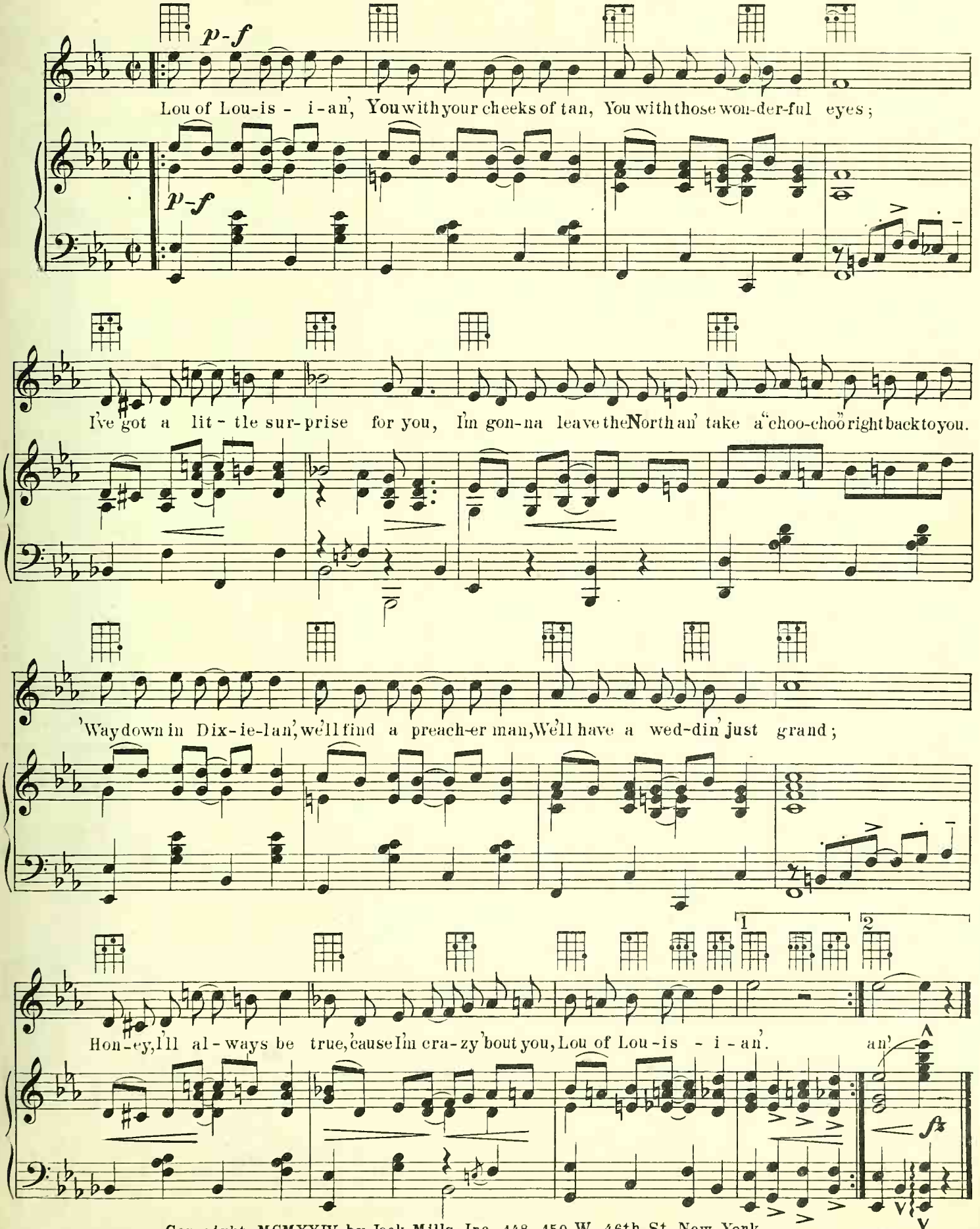
Moderato
p-f
Lou of Lou-is - i-an', You with your cheeks of tan, You with those won-der-ful eyes;
I've got a lit-tle sur-prise for you, I'm gon-na leave the North an' take a "choo-choo" right back to you.
'Way down in Dix-ie-land, we'll find a preach-er man, We'll have a wed-din' just grand;
Hon-ey, I'll al-ways be true, 'cause I'm cra-zy 'bout you, Lou of Lou-is - i-an'.
an'
1
2
fz

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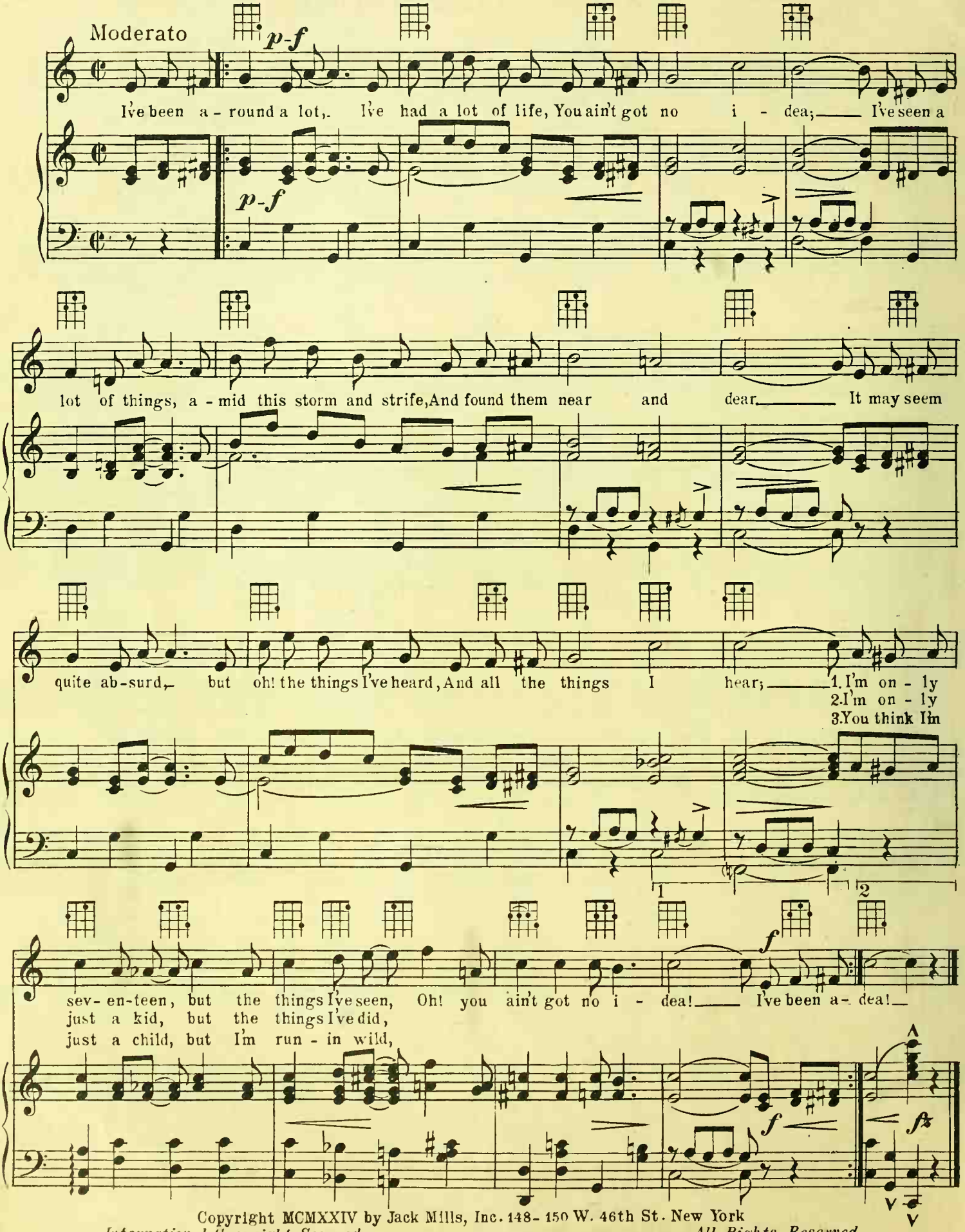
You Ain't Got No Idea

Words and Music by
WENDELL HALL


Moderato
p-f
I've been a - round a lot, I've had a lot of life, You ain't got no i - dea; I've seen a
p-f
lot of things, a - mid this storm and strife, And found them near and dear. It may seem
quite ab-surd, but oh! the things I've heard, And all the things I hear;
1. I'm on - ly
2. I'm on - ly
3. You think I'm
1
2
f
sev- en-teen, but the things I've seen, Oh! you ain't got no i - dea! I've been a- dea!
just a kid, but the things I've did,
just a child, but I'm run - in wild,
f
fz

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Whispering Palms

Valse moderato

(Small notes, harmony part, ad lib.)

Words and Music by
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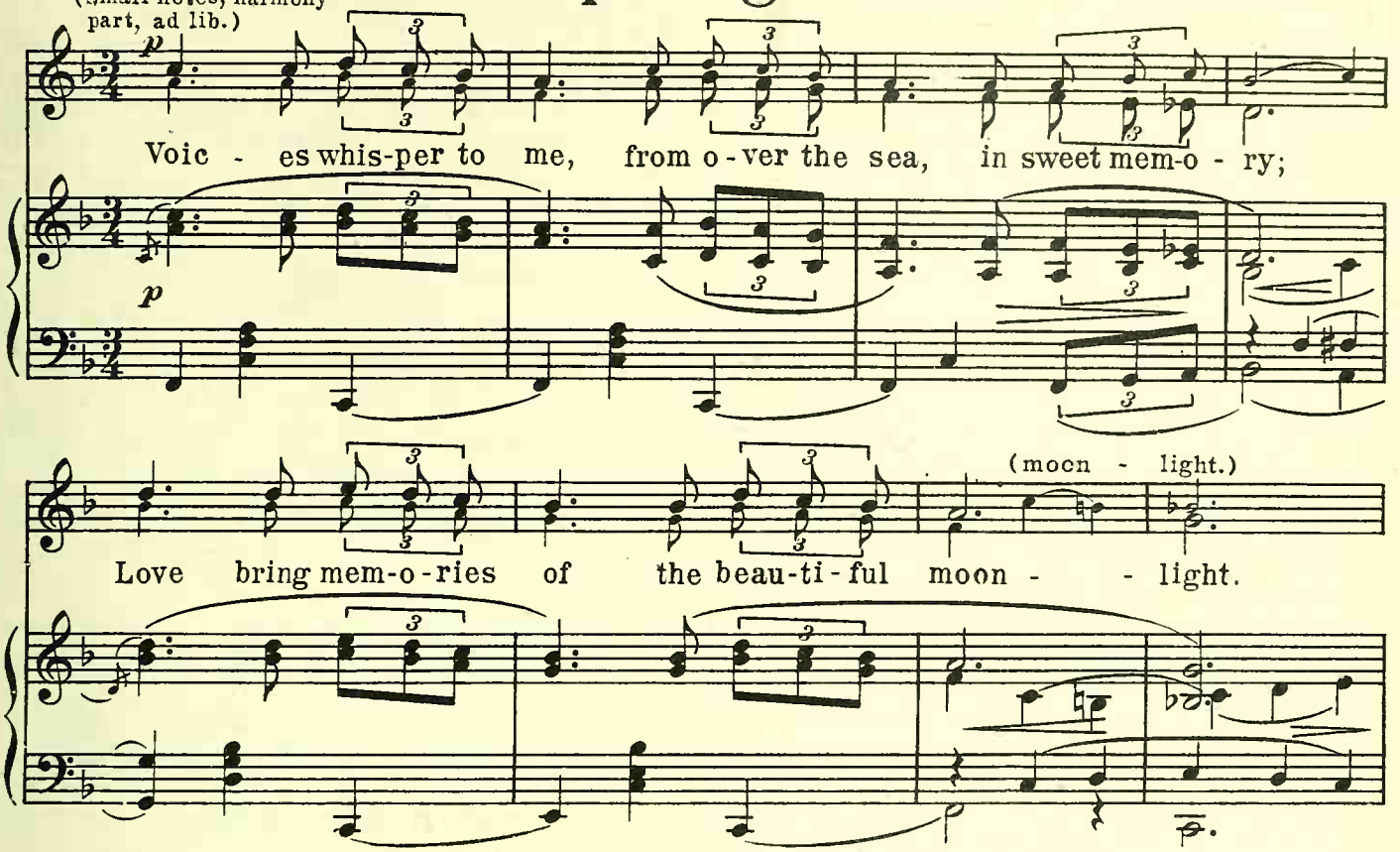
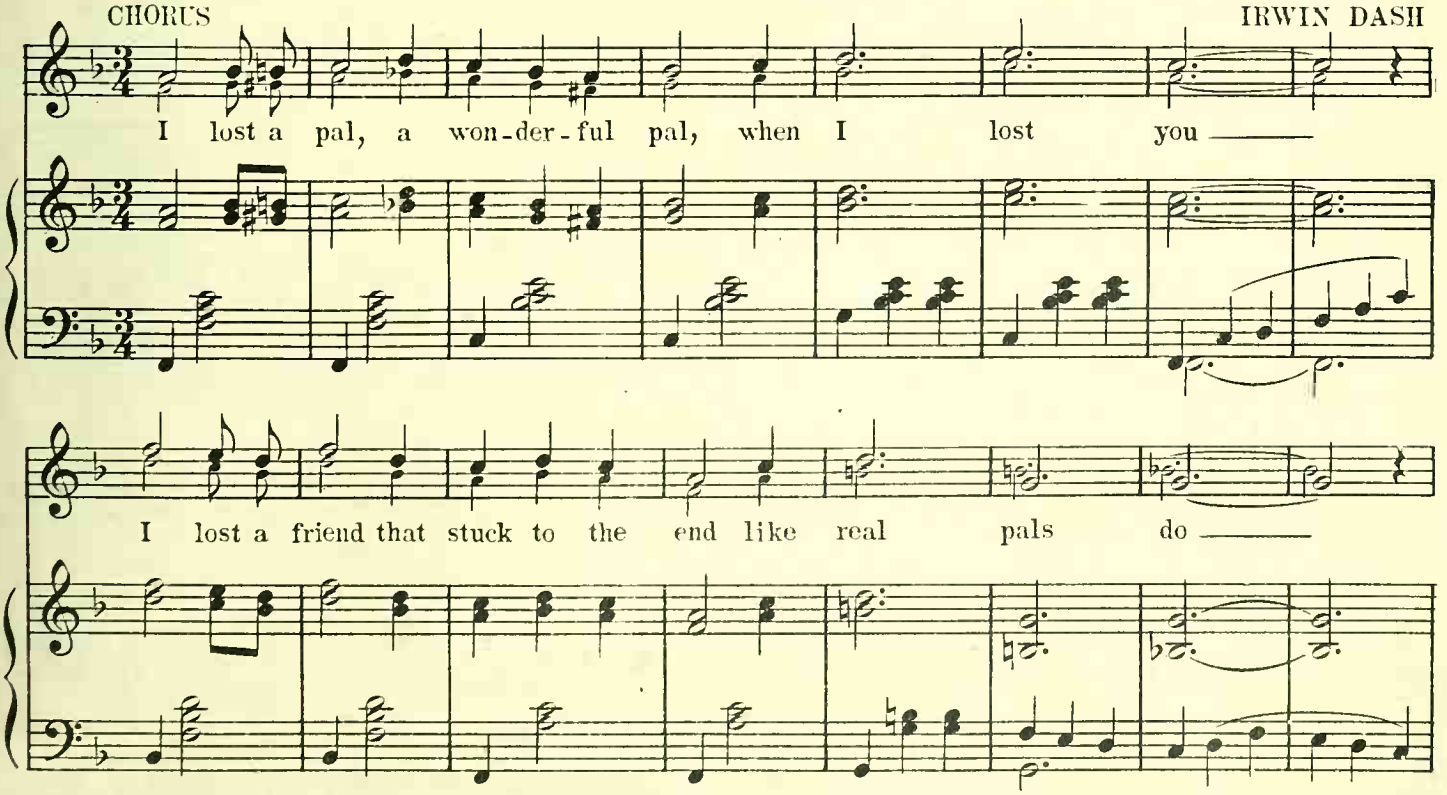

I Lost A Wonderful Pal
(When I Lost You)

Words by
AL DUBIN and
JOE MITTENTHAL

Music by
IRWIN DASH

CHORUS



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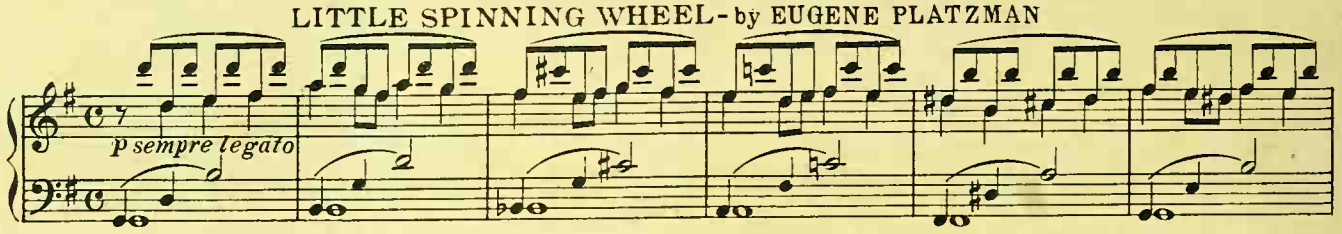
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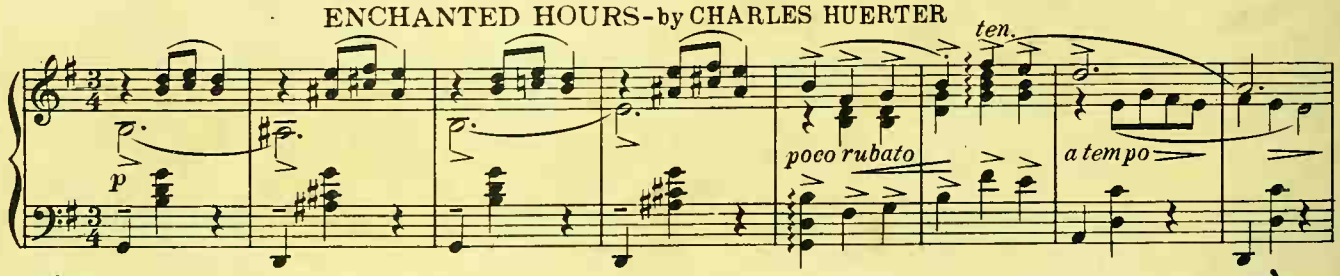

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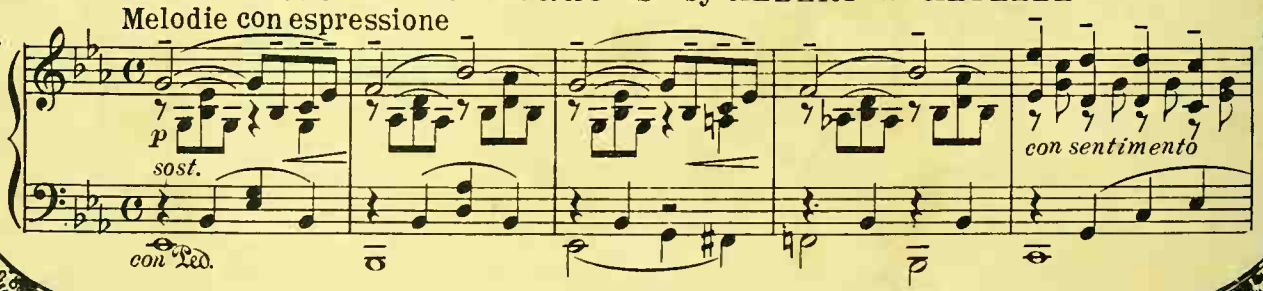
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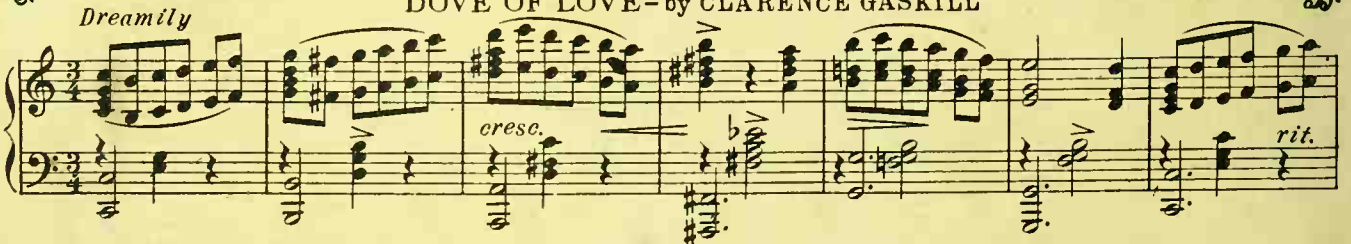

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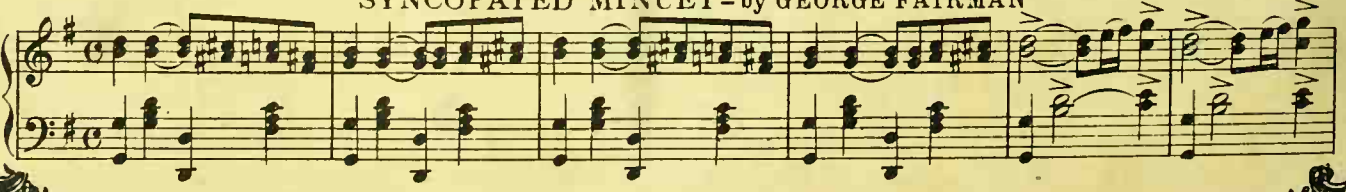
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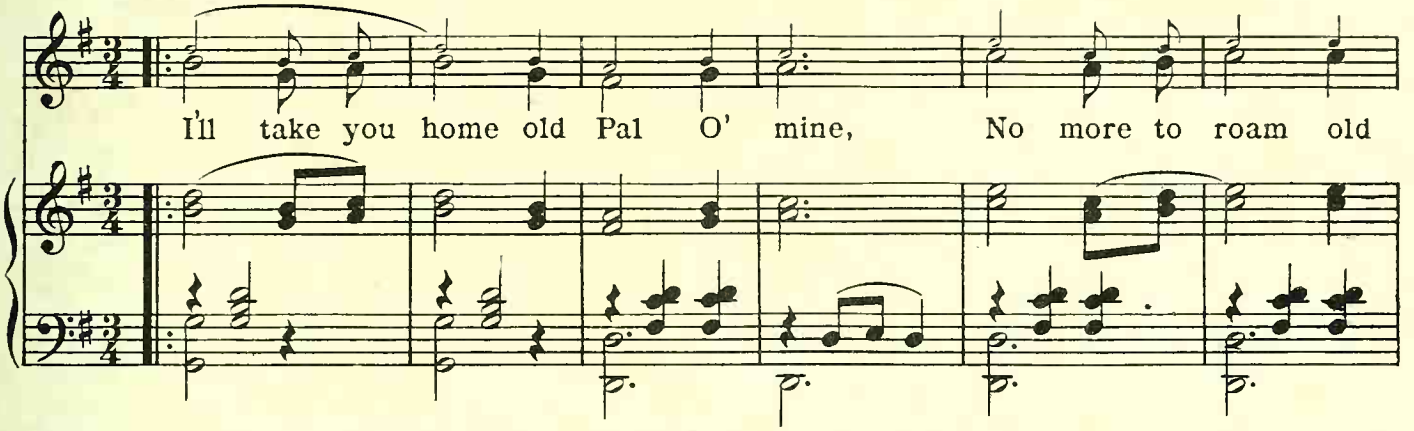
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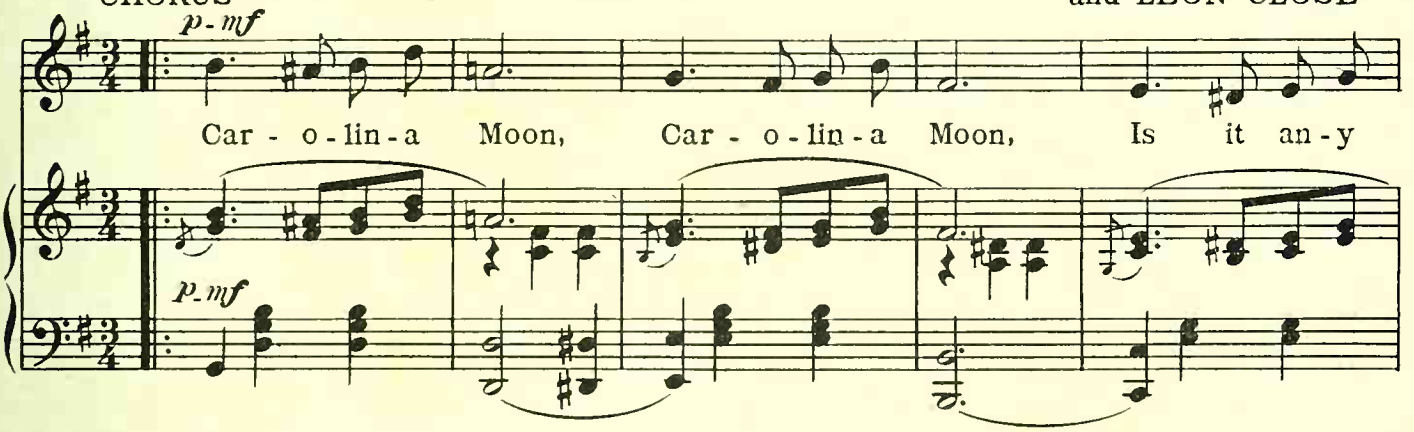

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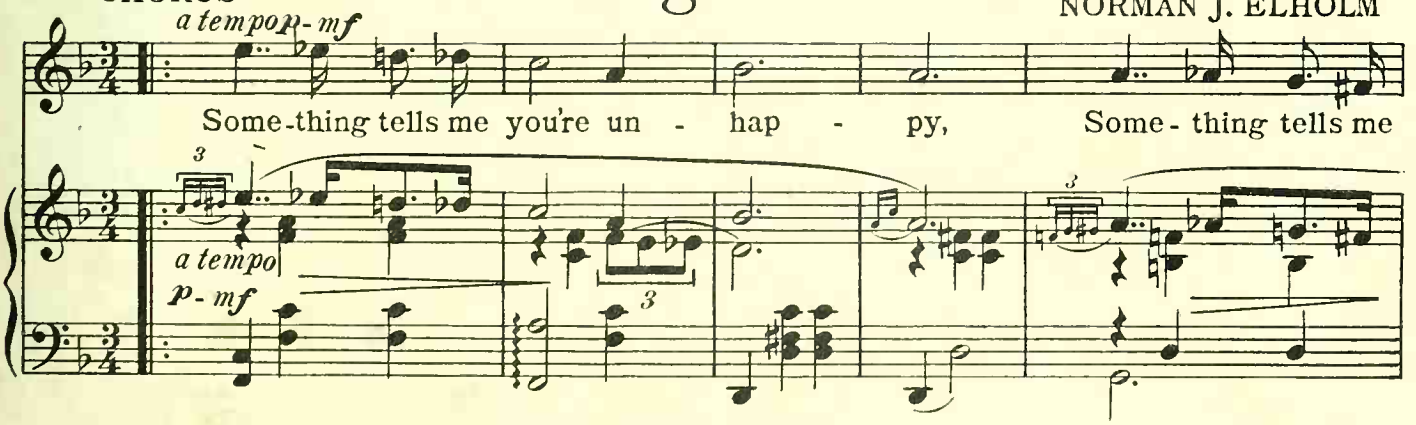

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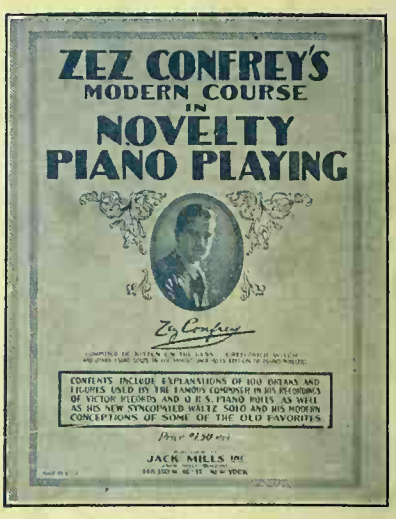
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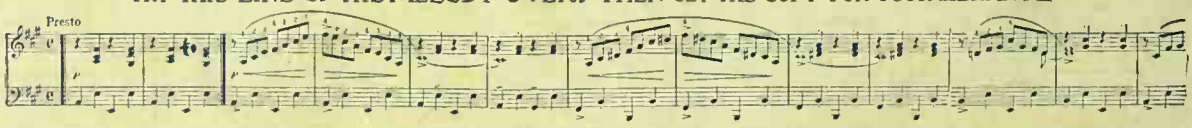

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